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# American Art News

VOL. XII, No. 7.

Entered as second class mail matter,  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, NOVEMBER 22, 1913.

12 pages.

SINGLE COPIES, 10 CENTS.

## MORGAN MEMORIAL MEDAL.

The committee on the Publication of Medals of the American Numismatic Society, consisting of Messrs. Archer M. Huntington, Wm. B. Osgood Field, Edward D. Adams, Edward T. Newell and John I. Waterbury, Chairman, has prepared a plaque in commemoration of the late John Pierpont Morgan and his influence upon the art development of this country through his munificent gifts and the loans of his art collections.

According to the announcement received from Mr. Bauman L. Belden, the Director of the Museum of the Society, this plaque has been designed by Emile Fuchs, well known in London not only as a medallist but also as a portrait painter and sculptor, and during the last five winters a resident of New York. It is rectangular in shape, 90 by 73 millimetres in size, and represents, on the obverse side two well modelled figures in low relief, as supporters of a tablet inscribed with Mr. Morgan's name. The reverse side is of equal interest; the artist utilizing an architectural background as a contrast to the lines of a female figure personifying the Fine Arts.

There will be one example struck in gold for the family of Mr. Morgan, an issue of one hundred in sterling silver and one hundred in standard bronze, which can be subscribed for by members of the Society. The issue of bronze examples may be extended to a number not exceeding five hundred. Each one will be numbered and will be allotted in the order of application therefor.

## WILSON PICTURES SOLD.

Three of the fine oil landscapes painted by Mrs. Woodrow Wilson, wife of the President, on exhibition in the Women Painters and Sculptors show, now on in the Arlington Gallery, No. 274 Madison Ave., have been sold, "Light and Shade" to a Western collector and "Ascutney" to a N. Y. physician's wife.

Mrs. William Rockefeller purchased three of twenty other pictures sold from the display.

## REMBRANDT'S LUCRETIA SOLD.

The Paris Herald states that Fred-eric Muller and Co., of Amsterdam, who recently purchased from Knoedler and Co. Rembrandt's "Lucretia," for which the latter firm paid the record American auction price of \$130,000 at the Borden sale in this city last February, and which canvas sold at the Demidoff sale in Paris in 1880 for \$28,000, have disposed of the work to a Dutch collector.

## DE RIDDER EXHIBITION.

The long anticipated exhibition of the 87 rare and choice examples of the early Dutch masters, which formed the collection of the late August de Ridder, of Frankfort-am-Main, Germany, will open to the public at the Kleinberger Galleries, No. 709 Fifth Ave., on Wednesday morning next, Nov. 26, to continue through Dec. 15. An admission fee of 50 cents will be made from 10 A. M. to 2 P. M., and of \$1 from

has ever been held in America. Although a serious offer has been made for the collection, en bloc, in Europe, the Kleinberger Galleries of Paris and this city, as they have an important part of their business in this country, decided to give their American clients an opportunity to purchase individual pictures, or the collection as a whole. If a fair proportion of the pictures should be sold here, the remainder will be also sold here later, or returned to Europe.

A small catalog, with four plates, and containing Dr. Bode's foreword, will be sold to visitors for 75 cents.

should his family decide to sell the collection after his death, it should be offered his old friend and adviser, M. Kleinberger, from whom, with two exceptions, he had bought all his pictures, and that should the latter fail to purchase it, he should be consulted as to its disposition.

In this way and through the putting this clause in Herr De Ridder's will into effect, the collection has reached these shores.

## Rembrandt and Hals.

The list of the De Ridder pictures has already been published in the ART NEWS, but may be briefly recapitulated. The reproduction of the superb Rembrandt, "Portrait of a Man—a Member of the Raman Family," on the first page of this issue, and which is Plate I of the De Luxe Catalog, compiled by Dr. Bode, will give an idea of the quality of the pictures in the collection. This portrait is considered by some Rembrandt lovers as even finer, if possible, than the same master's portrait, "The Gilder," now in Mrs. H. O. Havemeyer's collection in New York, and which was shown at the Hudson-Fulton exhibition in the Metropolitan Museum.

There are, in addition, two other fine Rembrandts, a "Portrait of Saskia," and "Girl at the Window." Franz Hals is represented by two rarely fine portraits of a young and an old woman—the latter that of the wife of Pastor Middelhoven, and both from the noted Mnizech collection.

## Rembrandt's Great Pupils.

There are superior individual examples of Rembrandt's great pupils, the rare John Backer, Ferdinand Bol and Govert Flinck, three of De Keyser, one of Verspronck, a "Portrait of a Young Man," and another of the rare master, Adrien Key, a "Portrait of Adrian Crombort," Burgo-master of Amsterdam in 1579.

## Rubens and Van Dyck.

Rubens is exemplified by four unusual examples—a supposed portrait of Helena Fourment, another of the Painter Francken, from the collection of the late King of the Belgians, a composition, "Christ Triumphant Over Death and Sin," and a rich landscape, rare indeed to find in a private collection.

There are two Van Dycks, a "Portrait of Ferdinand Borischott" and a "St. Sebastian," and the most important example of Gonzales Cocques known, a "Family Group." Three Hobbemas, from King Leopold's collection, two Van der Velde, a Paul Potter, a Van der Capelle, no less than five Terborchs, three Metsus, five Jan Steens, one almost unequalled, three De Hooghs, all fine, four Adrian and three Isaack von Ostades, two van Goyens, four Cuyps, two Solomon, and four Jacob Ruysdaels, all typical, a Nicholas Maes, and lastly, a "Young Couple Taking Wine," by Brekalenkam, in feeling composition and interior light effect, almost as good as Vermeer of Delft—complete this remarkable assemblage of old pictures.

One can almost imagine the glistening of eyes and the moistening of lips in anticipatory delight of American cognoscenti and connoisseurs over next week's art feast in the de Ridder collection.

Mr. Fernando A. Carter of the Syracuse Fine Arts Museum has been in N. Y. arranging for the December exhibition of paintings at the Muesum.

Alan D. Cochran has sold, through Mr. W. H. Powell, to a Chicago collector, his strong landscape, "Summer Days."



PORTRAIT OF A MAN—A MEMBER OF THE RAMAN FAMILY.

Rembrandt.

In De Ridder Exhibition—Kleinberger Galleries.

2-6 P. M., daily. The proceeds of the admission fees will be given to the N. Y. Association for the Improvement of the condition of the Poor, and to the Montefiore Home for chronic diseases.

## Season's Art Event.

The exhibition will be the most important art event, as it now looks, of the season, for no collection of such general high average quality and containing so many important and typical examples of both the Greater and Lesser early Dutch masters,

## Collection's History.

The history of the De Ridder collection is interesting. Herr De Ridder, a Frankfort millionaire, and art lover, and who died in that city in May, 1911, began first the collection of modern pictures, but after a visit to Munich, where he knew the painters Wilhelm Dietz, Lenbach, and Lofftz, and study of the Old Masters in the Old Pinakothek, his inherited love of the early Dutch painters was revived, and soon afterwards he began to purchase from M. Francois Kleinberger the remarkable assemblage of pictures which now form the collection. In his will there was a clause to the effect that

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## THE ALTMAN COLLECTIONS.

### PAINTINGS.

Artist.	Subject.	Collection.
Angelico, Fra	The Crucifixion	Marquis de Gouvello
Antonello da Messina	Portrait of the Artist	Henry Willet
Botticelli	The Last Communion of Saint Jerome	Capponi, Florence
Francia	Portrait of Federigo Gonzaga	A. W. Leatham
Giorgione	Portrait of a Young Venetian	Savage Landor
Lippi, Filippino	The Virgin and Child with St. Joseph and St. John	De Couriss, Dresden
Mainardi, Sebastiano	The Virgin and Child with Angels	Lazzaroni, Paris
Mantegna, Andrea	The Holy Family	Weber, Hamburg
Montagna, Bartolomeo	A Lady of Rank as Saint Barbara	Hainauer
Titian	Portrait of Filippo Archinto, Archbishop of Milan	Archinto, Milan
Turo, Cosimo	Portrait of Sigismondo Malatesta	W. Drury Lowe
Verrocchio	The Madonna and Child	Charles Butler

### Dutch School.

Bouts, Dirk	Portrait of a Man	Oppenheim, Cologne
Cuyp, Aelbert	Young Herdsmen with Cows	Rodolphe Kann
Dou, Gerard	Portrait of the Artist	Erard, Paris
Hals, Frans	Yonker Ramp and his Sweetheart (The Cavalier)	Pourtales
Hals, Frans	A Youth with a Mandolin	Lord Montalt
Hals, Frans	The Merry Company after a Meal	Cocret, Paris
Hobbema, Meindert	Entrance to a Village	Rodolphe Kann
Hooch, Pieter de	Interior with a Young Couple	Rodolphe Kann
Maes, Nicolaes	Girl Peeling Apples	Rodolphe Kann
Rembrandt	The Man with a Steel Gorget or Le Connetable	Adolphe Thiem
Rembrandt	de Bourbon	
Rembrandt	An Old Lady with a White Ruff	Sandown, Edinburgh
Rembrandt	Portrait of Rembrandt's Son Titus	Rodolphe Kann
Rembrandt	An Old Woman Cutting Her Nails	Rodolphe Kann
Rembrandt	Plate Washing His Hands	Rodolphe Kann
Rembrandt	Portrait of Rembrandt	Lord Ashburton
Rembrandt	Portrait of a Man	Lord Ashburton
Rembrandt	Portrait of a Young Man, known as The Auctioneer	Maurice Kann
Rembrandt	The Man with a Magnifying Glass	Maurice Kann
Rembrandt	The Lady with a Pink	Maurice Kann
Rembrandt	Portrait of Hendrickje Stoffels	J. Osmaston
Rembrandt	Portrait of a Young Woman	Von Lachnicki, Warsaw
Rembrandt	The Toilet of Bathsheba after the Bath	Steengracht
Ruisdael, Jacob van	Wheatfields	Maurice Kann
Terborch, Gerard	A Lady Playing the Theorbo	Lord Ashburton
Vermeer van Delft	Young Girl Asleep	Rodolphe Kann

### Flemish School.

David, Gerard	Christ Taking Leave of His Mother	
Van Dyck, Anthony	Portrait of the Marchesa Durazzo	Rodolphe Kann
Van Dyck, Anthony	Portrait of Lucas van Uffelen	Duke of Sutherland
Orley, Bernard van	The Virgin with the Child and Angels	J. Emden, Hamburg
Memling, Hans	Portrait of Thomts Portunari	L. Goldschmidt, Paris
Memling, Hans	Portrait of Marie, Wife of Thos. Portunari	L. Goldschmidt, Paris
Memling, Hans	The Betrothal of Saint Catherine	L. Goldschmidt, Paris
Memling, Hans	Portrait of an Old Man	Oppenheim, Cologne

### German School.

Holbein, Hans	Portrait of Lady Rich	H. R. Moseley
Holbein, Hans	Portrait of Margaret Wyatt (Lady Lee)	Charles Palmer
Dürer, Albrecht	The Madonna and Child with Saint Anne	De Couriss, Dresden
Maier, Hans	Portrait of Ulrich Fugger	Von Heyl, Darmstadt

### Spanish School.

Velasquez, Diego	Christ and the Pilgrims of Emmaus	Don Manuel Soto
Velasquez, Diego	Portrait of King Philip IV. of Spain	Villahermosa

### SCULPTURE.

#### Italian School.

Bologna, Giovanni da	Marble relief, Virtue Overcoming Vice	
Benedetto da Majana	Terracotta statuette, The Annunciation	Spinelli
Donatello	Terracotta relief, The Virgin and Child	Rodolphe Kann
Donatello	Stucco relief, Infant Saint John	Maurice Kann
Mino da Fiesole	Marble bust, High relief, Lionardi Salutati, Bishop of Fiesole	Hainauer
Mino da Fiesole	Marble bust, a Youth	Ricasoli
Mino da Fiesole	Marble bust, The Youthful St. John	Spinelli
Robbia, Luca della	Enamelled terracotta, The Madonna and Child	Nobili, Florence
Rossellino, Antonio	Marble bust, Julius Caesar	Maurice Kann
Rossellino, Antonio	Marble bas-relief, Madonna and Child	Hainauer
Sansovino, Jacopo	Terracotta group, Charity	Lord Wemyss

#### French School.

Houdon, Jean Antoine	Marble bust, Louise Brongniart	Mialet, Paris
Houdon, Jean Antoine	Marble statue, The Bathing	Marquis of Hertford
Falconet, Etienne Maurice	Marble group, Venus Instructing Cupid	
Clodion, Claude Michel	Terracotta group, Bacchus, a Nymph, and Cupid	Lord Wemyss
Clodion, Claude Michel	Terracotta group, The Fascination of Wine	Doucet
Pigalle, Jean Baptiste	Terracotta figure, Mercury	De Bryas
Pilon, Germain	Marble bust of Charles IX. of France	Montmorency Laval

#### German School.

Riemenschneider, Hans		
Tilmann	Carved wood bust, A Young Man	Schreiber, Esslingen

### BRONZES.

#### Classical.

A Roman bronze portrait bust.

#### Dutch School.

Vries, Adriaen de	Bronze statuette, Triton	Esterhazy
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#### French School.

Allegrain, Christophe Gabriel	Pair of statuettes, Venus and Neptune	Hainauer
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#### Italian School.

Sansovino, Jacopo	Pair of statuettes, Abundance and Athena	Hainauer
Sansovino, Jacopo	A pair of andirons representing Venus and Apollo	

### CHINESE PORCELAINS.

The Chinese porcelain collection consists of about 466 pieces, and is particularly noted for its monochrome glazes and its black hawthorne. Of the latter there are 32 specimens, the most important of which is a garniture of five pieces (three jars and two cylindrical vases) with floral decorations in red, green, yellow, blue, and aubergine, on a brilliant black enamelled ground.

There are about 34 examples of peach bloom, 70 of sang de boeuf, 30 of apple green and many other examples of the monochrome glazes in yellow, turquoise blue, coral red, mazarine blue, mirror black, pearl gray, and white.

One of the rarest examples in the collection is a yellow vase of the hawthorn family, trumpet shaped, 27 inches high, of the Ch'ing-hwa period (1465-1487). It is decorated with peonies, magnolias and hydrangeas in various colors on a beautiful yellow ground.

Another especially important piece is a green hawthorne vase, trumpet shaped, 29½ inches high, of the K'ang-hsi period (1662-1722), embellished with white hawthorn flowers, aubergine branches and birds on a brilliant green enamelled ground.

One cabinet contains a rare collection of Chinese porcelain figures representing mythological personages and dating from the Ming and K'ang-hsi periods.

There are also many large and important specimens of famille-verte of the K'ang-hsi period, and famille-rose of the Ch'ien-lung period, and a notable group collection of blue and white porcelains.

### SNUFF BOTTLES.

The collection of Chinese snuff bottles consists of about 100 examples in porcelain and about 70 in hard stones, including jade, agate, crystal, onyx, &c.

### MISCELLANEOUS.

Italian and German rock crystals of the sixteenth century, mounted in gold and silver gilt and set with precious stones.

The famous gold enamelled cup or salt cellar known as the "Rospigliosi coupe" by Benvenuto Cellini.

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## EXHIBITION CALENDAR FOR ARTISTS.

PA. WATER COLOR CLUB, Penna. Academy, Phila., Pa.	
Closes .....	Dec. 14
PA. SOCIETY OF MINIATURE PAINTERS, Penna. Academy, Phila., Pa.	
Twelfth Annual Exhibition	
Closes .....	Dec. 14
NATIONAL ACADEMY OF DESIGN, 215 West 57 St., N. Y.	
Winter Exhibition.	
Exhibts received .....	Dec. 1-2
Opens .....	Dec. 20
Closes .....	Jan. 18-1914

## WITH THE ARTISTS

At his studio, 1931 Broadway, William E. Plympton is at work on two portrait commissions. He recently sold two large landscapes.

Constance Curtis has taken a studio in the Vandyck, 939 Eighth Ave., where she will soon begin some portrait orders.

Charles W. Hawthorne returned from his Provincetown, Mass., studio last week. He remained in New York for a few days prior to sailing on Nov. 15, to spend the winter at his Paris studio.

William E. Norton has several charming marines and shore pictures at his studio, 1947 Broadway, which he painted at Noank, Conn., last summer. One especially interesting composition is "Boat Building."

Olive Henshaw recently returned from Paris where she had been studying sculpture under Bourdelle. While abroad she received news that she had won a scholarship for portraiture at the Art Students' League, N. Y., where she is now working.

At his Sherwood studio, Victor D. Hecht has recently completed a full-length standing portrait of Mrs. Irving Stern, the color scheme of which is purple and gray. It is a dignified work, easy in pose, simply rendered and without an excellent likeness. Much can be said of the technique, which bears evidence of serious thought and recent study of the pointillist method. The work vibrates with life and movement.

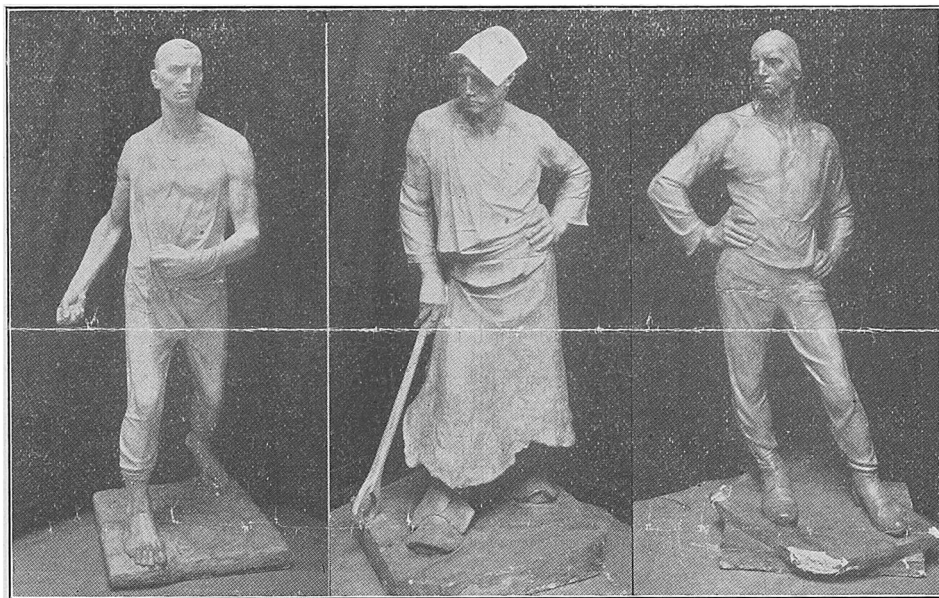
Susan Ricker Knox recently returned to her Carnegie Hall studio, after a Summer spent at York Harbor, Me., where she painted portraits of children, and mothers with children. One of her most successful Summer portraits is a presentment of little Miss Ethel Forbes of Detroit, an excellent rendition of character. Since her return she has painted the portrait of Master Ceasar Cone, of Greensboro, N. C. In this work the artist has succeeded in obtaining, not only an excellent likeness, but in the simple and sincere manner in which she has handled her subject, she has succeeded in presenting a charmingly artistic work as well. Her "Adoration", a mother and child picture, which met with great success when shown here last season, will be exhibited at Doll and Richards Gallery, Boston, during the coming month.

Mr. and Mrs. Edmund B. Rolfe are building a studio at Woodstock, N. Y., which has attracted considerable attention, not only on account of the original architectural design, but also because it is the handwork of the two artists from beginning to end. They painted a number of canvases during the Spring and Summer, and sold several to visitors who were attracted to the "hand made house."

Granville W. Smith has returned to his studio, 96 Fifth Ave., where he is showing several unusually fine landscapes painted near his summer studio at Belpoint, L. I., during the summer. Fresh and crisp in color, suave and unlabored, these works are the best he has yet produced.

John Redmond will spend the winter in the mountain town of Gruyere, Switzerland. He has recently painted a number of portraits and several old French gardens and chateaux, some of which will be seen at the Powell gallery later in the season.

Albert Groll and Miss Sidney V. Lowell were married Monday last in the First Presbyterian Church, Brooklyn.



"THE SOWER." "THE SMITH." "THE LONGSHOREMAN."

Constantin Meunier.

In Meunier Ex. Albright Art Gallery, Buffalo, N. Y.

Artur Halmi, the Hungarian artist, whose portrait exhibition held at the Knoedler Galleries last year met with phenomenal success, will hold an exhibition of some twenty-five or thirty recent portraits at these galleries Dec. 1 to 15 next.

William T. Ritschel, who has spent the past six months painting on the Pacific Coast, will return to New York this month. He has done considerable work at Monterey, and Coronado Beach. The St. Louis Art Museum recently purchased his large canvas, "Shores of Monterey" for their permanent collection.

## ANOTHER CUBIST SHOW (?).

A wireless telegraph from London to the N. Y. "Times" says New York is likely to have another "Cubist" and "Futurist" exhibition the coming Winter. Your correspondent learns that Americans are now in negotiation with the management of the Dore Galleries with a view to shipping the entire exhibition to New York.

To this exhibition Londoners are flocking in crowds, from Prime Minister Asquith down. The principal merit of the show is that the pictures are hung in chronological order so that one can trace the whole evolution from mild post-impressionism to the latest neo-Cubist and ultra-Futurist horrors.

The painting creating the greatest interest and discussion here is the "Futurist" apotheosis of the turkey-trot, called "Waiting for Robert E. Lee," by C. R. W. Nevinson.

Severini has two canvases entitled "Polka" and "Valse."

## EXHIBITIONS NOW ON.

## Women Artists at Arlington Gallery.

The Association of Women Painters and Sculptors, the Woman's Art Club with a new name, is holding its first exhibition, under its lately acquired cognomen, at the Arlington Galleries, 274 Madison Ave. In point of attendance and sales, this is the most successful exhibition of the season thus far, probably due to Mrs. Woodrow Wilson's five landscapes which have been so widely written up and are the chief attraction.

Not that these are the best examples in the exhibition, although good in color and poetic in feeling. Two of her five paintings have already been sold, nor are they the only examples that have been sold. The gallery fairly sparkles with shiny little red tickets pasted about on the pictures with the welcome SOLD, in bold black letters, and crowds fill the rooms daily.

The exhibitors include Shirley Williamson, Elizabeth Watrous, A. A. Wigand, Mary C. Tannehill (whose Provincetown landscapes are full of sunshine and color), Helen M. Turner, Florence F. Snell, Maria Streat, Anette St. Gaudens (who shows an attractive group of small sculptures), Agnes M. Richmond, Olive Rush (who gets an alluring and delicate quality in her work), A. Schille, E. M. Scott, Edith Penman (whose eight little examples are a delight, and incidentally, nearly all are sold), Jane Peterson, Helen W. Phelps, Grace F. Randolph, Alethea H. Platt (two typically good works), Christene Lumsdon, Clara T. McChesney (two charming garden subjects), Maude M. Mason (three strong and interesting works), Clara W. Parrish (twelve creditable examples), Rhoda H. Nichols, Mina F. Ochtman, Mrs. J. Francis Murphy (whose four colorful examples add distinction to the display), Lydia Longacre, Susan

## Pictures and Sketches by W.-Auerbach-Levy

William Auerbach-Levy, a young artist who won a scholarship at the Art Students League two years ago, returned to this country last month, and is holding an exhibition of paintings and etchings in the Academy Room of the Fine Arts Building in West 57th St. The paintings which number twenty-three, are forceful good works, and are good proof that the scholarship awarded the artist was merited. Portraiture is his aim, and judging from the character in his heads, he will have a successful future. The etchings are also good and show variety and good taste in subject. All the works were passed upon by Officers of the Academy.

## Howard Russell Butler at Century Club.

Howard Russell Butler is showing a group of thirty oils at Century Club through Dec. 3, and it is many a day since the Club's gallery has had so interesting a "one man show." The artist's well known, forceful and beautifully colored marines, predominate, but there are several landscapes in the display that do him equal credit. A large canvas, "Sunny Days" in which a stretch of water and some figures have been introduced, is given the centre of the North wall. It is a frank and fearless interpretation of a glorious summer day, lovely in color and feeling. The "Half Hidden Moon", pulsates with living, vital color, and is in every way a sterling work. In the "Maine Coast" a powerful representation of Sea and rock, Mr. Butler has surpassed himself. There are moonlight, moonshine and midnight marines, and a number of small canvases that ably represent him, "Open Sea" is a gem, and "Heavy Sea in Sunrise", "Deep Sea" and "The Bathers" may also be counted among his best works.

## W. H. Drake's Travel Pictures.

An exhibition of travel pictures, "Around the World," by W. H. Drake, was held in the Academy Room of the Fine Arts Building, 215 West 57 St., last week. The artist returned last Summer from a trip around the world, and one hundred and twenty-five watercolors on view were the result of his work. The series included scenes painted at Gibraltar, Monte Carlo, Egypt, India, Ceylon, Burma, Java, the Philippines, China, Japan and Hawaii. It was an interesting exhibition, both artistically and educationally, as it not only evidenced technical skill, but the industries, recreations, edifices, streets and people of the various countries depicted, were scientifically and sympathetically portrayed.

## At Pratt Institute.

Thirty oils by Hermann Dudley Murphy of Boston are on exhibition in the art gallery of the Pratt Institute, Brooklyn, N. Y., to Dec. 6. Eight of the pictures depict subjects from Porto Rico; thirteen represent motives from St. Michaels in the Azores; and among the miscellaneous subjects are pictures of Mounts Washington, Adams and Chocorua.

## LOS ANGELES.

Twenty oils—landscapes in Brittany and in Spain, Bruges and Paris, with several small etchings, by Jules Pages, have been on exhibition at the Steckel Gallery, all true and sympathetic works.

A fortnight's exhibition of 30 oils by Southern California painters, 26 by representative New York artists, assembled by Gardner Symons, and pictures loaned by private collectors of Los Angeles and Pasadena, opens the new Museum in Agricultural Park, of which Mr. Everett Maxwell has been made permanent Curator.

Elmer and Marion Wachtel are holding their annual exhibition at their studio, each contributing some eight to ten landscapes mostly painted in the high Sierras last Summer—the former showing oils and the latter watercolors.

Flower studies by the late Paul de Longpre are shown at Hoover Galleries, recent watercolors of the Yosemite and Mt. Wilson by J. W. Theiss at the Cannon Art School and original etchings in color by Charles C. Svendsen in the Royal Gallery.

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40 Street.

JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40 Street.

M. E. LOUNSBERRY, Secretary,  
15-17 East 40 Street.

CHICAGO, 436 McCormick Bldg.

WASHINGTON, D. C.—F. A. Schmidt,  
719—13 St., N. W.

LONDON OFFICE.—17 Old Burlington St.

PARIS OFFICE.—9 Rue Pasquier.

PARIS CORRESPONDENT—Mr. Robert  
Dell, 9 Rue Pasquier.

## SUBSCRIPTION RATES.

YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.35
Foreign Countries	2.50
Single Copies	.10

## COPIES FOR SALE

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## MUSEUM'S LOST CHANCE.

There is much comment in studios and galleries on the fact that the Metropolitan Museum, especially, and no other American Museum, as far as can be ascertained, made any effort to secure the once famous sculptures of the "Greek Slave," by Hiram Powers, the "Zenobia in Chains," of Harriet Hosmer, and other less noted examples of their fellow and lesser early American sculptors, Crawford, Ives and Story, at the Hilton auction, at the Anderson Art Galleries last week, and which were purchased for beggarly sums by a private collector, Capt. DeLamar.

While these works belong to a period and a fashion in American art long past, they were typical and representative of their time, and Americans not yet old, can recall the furore that the exhibition of the "Greek Slave" and "Zenobia in Chains" in particular, excited, and how they were extolled by the foremost American, and even by some of the leading European authors, poets and critics of the day. The late A. T. Stewart paid what was then considered the large sum, for an art work, of \$11,000, for the "Greek Slave,"

which Capt. DeLamar secured last week for \$1,250.

It would seem that the Metropolitan lost a chance in this sale, to make its too small and unrepresentative collection of American art more chronologically complete, and this failure emphasizes to many Americans, the wisdom of the late Sir Purdon Clarke's judgment in the purchase, as an example of a period in American painting of the large Bierstadt canvas, now in the Museum, and which, although himself an Englishman, he warmly defended against hostile interior Museum criticism.

Why did not Trustee John W. Alexander, who is popularly supposed to especially foster the interest of American art at the Museum make even an appearance at the sale?

Why are the European Museums strongest in the art, each of their own countries, and the Metropolitan collection, at least of early American pictures and sculptures, the weakest it has? The children of to-day have heard and read of Powers' "Greek Slave"—it is famous in American art history, and yet America's leading art Museum and its smaller fellows, apparently made no effort to secure it. An opportunity lost!

## BUFFALO'S MEUNIER SHOW.

The exhibition of the works of that modern Belgian master, the late Constantin Meunier—the painter, and more especially, the sculptor, of the sadness of toil—secured for the Albright Gallery of Buffalo, and also for the Chicago Art Institute, the Pittsburgh Carnegie Institute, the Washington Corcoran Gallery, and, if the efforts of Daniel C. French and Solon Borglum are successful, for Columbia University, in succession; through the energy and ability of that unique and able woman Museum Director, Miss Sage, and now open at the Albright Gallery, in Buffalo, is well worth the trip to that city to see and study.

It is a remarkable, almost a wonderful show, and one that will bring Meunier, in the estimation of many, into the same high rank as Rodin.

## PATHETIC LIFE'S ENDING.

The news of the death of the veteran English woman painter, Maria Brooks, through being run down by the automobile "that slayeth in the noonday" in a New York street last Sunday, was read in the studios with expressions of genuine sorrow and regret.

For a number of years past Miss Brooks, aged and infirm, an arm crippled from a fall, painted on although poor, and with indifferent success, cheerful and hopeful of a return of that success and reputation which, as a Royal Academician had been hers when younger, both in London and New York. Her death, when aged and infirm, and in such a manner struck a pathetic note in the art life of this city.

## Metropolitan Museum.

A collection of works of art purchased abroad last Summer by Dr. W. R. Valentiner, curator of decorative arts, was placed on view at the Metropolitan Museum last week. The display includes old sculptures, wood carvings, glass, furniture and embroideries. The two most important accessions are a bust of St. John, by Benedetto Da Majano, of the 15th century, and "The Christ Child," by Desiderio Da Settignano. The former work is in terracotta, painted in charming colors. The latter is in stucco and well preserved. There are also some Persian paintings, in beautiful color, by Agha Mirak.

The Altman collection will be temporarily installed in one of the large galleries, pending the completion of the new South wing, where it is probable it will remain permanently. The trustees hope to place it on exhibition in January.

## BUFFALO'S MEUNIER DISPLAY.

Eighty Bronzes, the four parts in plaster of the wonderful monument, "To Work," and sixty paintings, drawings and pastels of various sizes by Constantin Meunier, the dead Belgian painter and sculptor, are now in the Albright Art Gallery, the first place of exhibition in America of the works of the man considered by many critics the greatest sculptor of modern times. He was also a painter of rare ability, and his drawings are also masterly.

After the triumphant exhibition of Meunier's works at the Cercle Artistique Brussels, the value of the art of Meunier, an artist of pity perhaps, but one also of great strength and boldness, was fixed.

Meunier has dared in modern art to choose subjects from the daily life of the laborer. This might appear to be an easy task, but many other artists have tried vainly to portray the life of the working classes, and Meunier, save Millet, the Barbizon master, and Jules Bréton, the poetic painter, is the only one who has done this with entire success.

The art of the great sculptor and painter is born of an instinctive sympathy for the worker. Meunier, before endeavoring to portray the miners and carriers, the puddlers and the blacksmiths, was their friend. He knew their difficult and agonizing life. Before analyzing their character he made himself familiar with their thoughts, their hopes and their sadness. He has opened to sculpture an entirely rich domain, and has revealed through his marvellous power of modeling or painting, not so much the joys, but the sorrows and unknown terrors of the working classes.

The art of Meunier fascinates. His name will live because he will recall his time better than any other artist. He understood the touching splendor of his heroes and has portrayed them with truth, because he loved and worked for them.

The exhibition opened on Thursday last and will last until the holidays. It is already booked for Detroit, Chicago, Washington and New York.

## CLEVELAND.

The Art Loan Exposition has been postponed one week, due to the effects of the recent storm that tied up transportation facilities, which made it impossible to bring in out of town art objects at the time promised. The exposition will now open Monday evening, Nov. 24, and more than 200 pictures have been collected.

Local artists are interested in the exhibition conducted by the Women's Art Club, at Cincinnati, where nearly 150 pictures are on show.

Col. Anthony Dyer, of Providence, R. I., is holding an exhibition of some two score recent water colors at the new and handsome Gage Gallery. The artist improves every year in his good work, painting more freely and strongly, and this display is exceptionally attractive. Especially good is the picture of an old doorway and another luminous harbor scene with boats.

In the same Gage gallery, which are the handsomest of their kind in the West, there is now an exceptionally well selected assemblage of modern Americans, including unusually good examples of Lillian Genth, Gardner Symons, William Sartain, C. W. Hawthorne and other leading painters. Mr. Gage is to be congratulated on the arrangement of his galleries.

## CORRESPONDENCE.

## Hartford "Fake Futurist" Show.

Editor AMERICAN ART NEWS.

Dear Sir:

My attention has been called to Hartford notes in the ART NEWS of Nov. 15, and, while silence might be the dignified attitude toward a slur of this character, a sense of justice due contributors warrants a reply.

The facts condensed are these: On Oct. 15 about forty letters were sent to artists asking if they would care to join in the fun of an exhibition of work after the manner of "Cubists" and "Futurists," to open with a private view Nov. 8 under the auspices of the Arts and Crafts Club of Hartford. The greater part of these were sent to members of the Paint and Clay Club of New Haven, of which I am one. Some twenty others, mainly Hartford artists, who are friends, were solicited by the writer. In response we have about forty humorous, or playful attempts at the "Eternal Idea," which the public are trying to assimilate. These are by intelligent artists, as names quoted in your article verify. There are thirty normal pictures, or, rather, of the antique type, which, to the old school layman, still appear as manifestations of beauty. In all but two or three cases, as letters indicate, where pictures were not sent, regrets at the lateness of the invitation which prevented, likewise congratulations and hope for success are expressed.

The exhibit was never intended as one of profound significance in aesthetic, poetic or religious evolution, but we are flattered that it has attracted the attention of art lovers; its stimulating power is beyond the province of prediction. One thing is sure—those who have honored the exhibition by a contribution can stand on their own feet, and there has been no spirit on the part of any one to "ridicule his calling." All artists, like other people, are responsible for their own idiosyncrasies, and if the latest movement in art is Truth, no genius will ever mar it. Vitruve will ever be virtue. Art will not retrograde.

Hundreds of the best people of Hartford have visited the exhibition. We are having a lot of jolly good fun and we want everybody to laugh with us in the spirit of friendly fellowship. It isn't always wise too take life too seriously.

Respectfully yours,

Herbert Randall,

President, Arts and Craft Club of

Hartford, Conn.

Hartford, Conn., Nov. 18, 1913.

## A HAPPY STORY.

Mr. Charles L. Hutchinson, President of the Chicago Art Institute is, as the late Sir Henry Irving said of his fellow-actor, Sir Beerbohm Tree's horse, which misbehaved on an important occasion—"a bit of a wit."

When acting as Toastmaster at the banquet given at the Art Institute—a fine affair by the way—last week, to the visiting members of those august, if academic, bodies known as the National Institute and Academy of Arts and Letters—he explained the difference between the Institute and Academy members by telling of the College Freshman who, when asked on an examination paper, to give a list of the major and minor Prophets, wrote "Far be it from me to discriminate between such Holy men."

At this story those Institute members, E. W. Redfield and Harrison S. Morris glanced at one another, and Brander Matthews and Ben Foster faintly smiled.

## OBITUARY.

## James Carter Beard.

James Carter Beard died Saturday last, Nov. 15, in New Orleans, aged 76 years. He was one of the foremost illustrators of the old school, who made all their drawings on wood blocks.

As an illustrator he contributed to some of the early works of Theodore Roosevelt. He contributed also to practically all of the well known magazines and periodicals. He was a grandson of Captain Beard, said to have been the first man to sail a brig on Lake Erie. His grandmother is said to have been the first white woman to go to the site now occupied by the city of Chicago.

## Maria Brooks.

Miss Maria Brooks, the well known portrait and figure painter, died in the Polyclinic Hospital on Sunday, Nov. 16, as a result of injuries received when run down by an automobile Sunday afternoon. She was 76 years of age and a member of the Royal Academy. A native of England, she came to this country in 1883. For seventeen years thereafter she had a studio in the Sherwood Building. Prior to coming here she had achieved some fame as a painter. Her work figured many times in exhibitions in this city.

In January, 1906, Miss Brooks met with an accident in which her right arm was broken. Then she supported herself by using her left arm in painting and in July of the following year she was again able to continue her work.

## LONDON LETTER.

London, Nov. 12, 1913.

There will not be anything of much moment to record with regard to the salesrooms until December arrives, when Christie's will once more assume its accustomed air of activity. A sale of considerable interest which has been arranged at Sotheby's as far ahead as February next, is that of the manuscripts and autograph letters relating to Major-General Lachlan Macquaire and throwing much valuable light on the history of New South Wales during his governorship in the early part of the 19th century.

In order to carry out the enormous mural decoration for the new Court House at Cleveland, Ohio, Frank Brangwyn was obliged to rent one of the largest studios available in London. The canvas, which measures 50 ft. by 15 ft., depicts the signing of the Magna Charta at Runnymede by King John. It is built on a large frame of timber and an adjustable scaffold has been set up in order to enable the artist to work at it with ease. In order to avoid the high lights which are unavoidable in the case of oil paintings and which nullify detailed efforts when seen at a distance, Mr. Brangwyn has employed wax as a medium for use with his oils. This has not only the advantage of refining the tone of the colors, but is alleged also to have the power of preserving their quality for a much greater length of time. Over a year was required to bring to completion this colossal piece of work, which is one of the most splendidly decorative achievements which this distinguished artist has yet produced.

An exhibition of rare merit is that of Auguste Lepère's etchings and engravings at Mr. Robert Dunthorne's Gallery in Vigo St. W. This artist, who first attracted attention by reason of his skill as a wood-engraver, has the honor of being well represented in the Luxembourg, which recently acquired a large number of proofs of his woodcuts and lithographs as well as of his etchings. That he is not without honor in his own country is likewise attested by the fact that not long ago he was also made the recipient of the Legion of Honor. A brief examination of the works on view at Mr. Dunthorne's is sufficient to account for the fact that he is to be classed among the happy few who attain appreciation during their own lifetime, for his etchings are not only remarkable from the purely technical point of view, but they are full of an essentially French "verve" and vivacity which lifts them at once from the ordinary run of productions of this kind. When dealing with architecture he is especially happy, his treatment of light and shade illustrating that mastery of line which distinguishes all his work. It is not surprising that Lepère's etchings are so eagerly sought after today by collectors, both in his own country and elsewhere.

An unusually interesting display of Japanese color-prints is that lent by Mr. R. Leicester Harmsworth, M. P., to the Victoria and Albert Museum. The mode of exhibition illustrates the gradual development of the art, and the group of Japanese Primitives, showing its early limitations in regard to blocks and color is extremely instructive. The period of greatest technical excellence, covering the last half of the 18th century, is admirably illustrated by examples by Yeishi, Utawaro, Toyokuni and Kiyonaga.

The Senefelder Club, which exists in order to restore the art of lithography to its rightful place, is holding an exhibition at Messrs. Goupil's Galleries in Bedford St. The great modern exponent of the lithographic art is, of course, the club's president, Joseph

Pennell, who, however, on this occasion, is showing some lithographs of Greece which do not appear to have suited his somewhat restless methods so well as did the subjects which he derived from his recent journeyings in New York and in the neighborhood of the Panama Canal. The art of lithography is attracting more and more of our modern artists and among those who exhibit are Spenser Pryse, Frank Brangwyn, Laura Knight and John Copley.

One of the most attractive features of the Exhibition of Arts and Handicrafts at the Maddox St. Galleries, which was opened this week by Mrs. Walter Hines Page, wife of the American ambassador, is a stall of handsome jewelry which comes from the Libreria Vieusseux in Florence, a well-known haunt of American visitors in search of modern ornaments carried out after antique models. Most of the specimens are copied from antique jewels as portrayed in the canvases of the Old Masters, the excellence of the modern workmanship, obviating that fragility which is inseparable from the antique ornaments themselves. The beautiful pearl and ruby jewels from Lucca and the decorative silverwork of Siena and the Abruzzi provide specimens of some of the most effective necklace and brooches which I have met with for many a long day.

L. G.-S.

## AUTUMN SALON OPENED.

A cable to the "Tribune" from Paris, says the Autumn Salon, opened at the Grand Palace of the Champs Elysées Nov. 15. It contains 2,184 works, besides the Gallimard exhibition of bookbinding, printing and illustration; also the jewelry salon and the Russian toy show. The house decoration section is altogether the most serious and best art manifestation yet made by the Autumn Impressionist Society.

The "Cubists," "Futurists" and "Orphenites," are furious with indignation because their works, instead of being placed in one special section, like the dangerous subjects in an insane asylum, are this year scattered all over the show, alternating with pictures and sculpture of sane and healthy artists.

Violent and aggressive nudes crop up in many corners, and several of these, notably the painting of a meretricious but venerable woman with white hair, by Van Dongen, have been removed by the police. No objection, so far as is known, was made to any of the pictures of the forty-eight American exhibitors.

There are upward of five hundred really excellent works in the Salon, where, strangely enough, religious canvases of rare merit predominate. For instance, "The Annunciation," by Maurice Denis, is an admirable mystic presentation of the Christian ideal in purest form.

M. Denis has made the daring innovation of painting the Virgin Mother standing and the Angel, on his knees, bowed before Her, instead of the reverse, as in all previous compositions of the subject. The Virgin Mary is presented by Maurice Denis as erect, wearing scant white drapery falling in Grecian folds. The face is that of a peasant girl, timid, yet mystic.

Other strong religious works are "The Penitent Thief of the Crucifixion" and "The Visitation," both by Georges Desvallières, which, with the exception of a few needless nudes, are masterful compositions of Scriptural realism.

Espagnat's "Awakening of a Young Girl Aroused from Her Sleep," Pierre Laprade's decorative panels in subdued tones, Lebasque's studies of little girls playing and William Horton's snow landscapes are among the paintings keenly appreciated.

Perhaps the strongest picture in the Salon is Lavéry's young woman on a gray horse standing on a rocky hillock of the Pyrenees looking down upon a valley. The woman holds a long pike in her hand. French critics consider this the best work which Lavéry has ever produced.

The sculpture section contains a vigorous dancing girl by Dalou never before exhibited and a striking bronze bust of Verlaine by Rodó Niederhausen.

## CINCINNATI (OHIO).

The Woman's Art Club exhibition, which opened Nov. 8, is unusually good this year. The best works are shown by the President, Kate R. Miller, Dixie Selden, Emma Memdenhall, Francis W. Faig, Grace Young, Caroline Lord, Marie Stahl, Henrietta Wilson and Adelaide Wentworth.

## PARIS LETTER.

Paris, Nov. 12, 1913.

It will be remembered that the late Madame André, who died last year, left her house in the Boulevard Haussmann, with all its contents, to the Institute of France for use as a public museum. The arrangement of the collection has taken a very long time, but it is at last announced that the Museum will be opened on Dec. 10. The conditions in which it is to be opened are also announced and are likely to cause considerable astonishment. The André Museum is to be opened only three days a week; one day will be reserved for the Members of the Institute only, and another day for their friends, so that the public will be admitted only once a week. Moreover, it appears that restrictions are to be placed on the admission of the public even on the one day which the Institute grudgingly concedes, for we are informed that only a limited number of persons will be admitted and that they will have to apply for admission.

Such regulations, eminently characteristic of an institution which is a century or two behind the times, are nothing less than scandalous. What possible motive can there be for excluding the public from the André museum? None except the inveterate snobbery of the Institute of France, which evidently thinks that works of art are only for the select few. It will be practically impossible for provincial visitors to Paris (I say nothing of foreigners, whom, no doubt, the members of the Institute would prefer to exclude altogether), ever to visit the museum, if their stay in Paris is a short one. It is bad enough that the museum at Chantilly, which is also under the control of the Institute, should be open only three days a week during six months of the year. Why not restrict admission to the André museum to persons who can produce a certificate signed by two members of the Institute to the effect that they are of French nationality, good character and Royalist opinions? It is time that some public authority reminded the members of the Institute that the Chantilly and André Museums are not their private property, but that they hold them in trust for the public. And, if a reminder is not enough, effective steps should be taken to bring the fact home.

It seems that the announcement of the probable opening of the Camondo collection in the Louvre before Christmas was premature. It is now said that it is impossible that the structural alterations can be finished in time to allow the opening of the collection before the Spring. We may hope to see about the same time the wonderful collection of Oriental art bequeathed to the Louvre by the Baroness Delort de Gléon, which is at present being installed in some rooms which have never yet been used on the same floor as the naval museum. This collection includes works of art of every kind and is reputed to be one of the finest Oriental collections in existence.

M. Emile Berteaux, the distinguished Curator of the André Museum, and one of the greatest authorities on Italian art, has accepted the editorship of the "Gazette des Beaux Arts," in succession to M. Roger Marx. It may safely be anticipated that the leading French art review will more than maintain its high standard under M. Berteaux's direction.

An exhibition of portraits by Wilhelm Funk has just been opened at the Trotti Gallery in the Place Vendôme and will remain open until the beginning of December. The portraits shown,

many of which are those of well-known Americans, represent Mr. Funk's best work during the last few years. They are often inspired by the sentiment of the 18th century. The place of honor is occupied by a full-length portrait of three American girls, which Mr. Funk has only just finished. Like the painters of the 18th century, Mr. Funk has had many beautiful and distinguished women as sitters.

Mr. and Mrs. Aston Knight and their family sailed for America on the Olympic on Nov. 5, so that Mr. Knight will arrive in New York in good time for the opening of his exhibition at the Knoedler Galleries. The French Government has just bought for the Luxembourg, a painting by Aston Knight of the "River Wharfe in Yorkshire."

At the Druet Gallery is an interesting show of pictures, mostly painted in Italy, by Henri Déziré, one of the numerous artists whom the Salon des Indépendants first made known. Among the American exhibitors at the annual show of the Society of Engravers in Color at the Georges Petit Gallery are Edna Boies Hopkins, Nell Coover, Maud Squire and Helen Hyde. The exhibition closely resembles those of former years.

An exhibition of watercolors, engravings, pastels and miniatures will be held at the American Art Students' Club from the first to the 18th of December. It will be the first of a series in which paintings and sculpture will be shown later on and which will give a good opportunity to the American women art students of Paris to put their work before the public. The exhibitors will include several well-known American artists such as Miss Nourse, Miss Este and Miss Goldthwaite.

Robert Dell.

## ANCIENT STATUE COMING.

The wonderful bronze figure of Alexander Helios, the discovery of which in Egypt last year caused such a furore among antiquarians, is on its way to New York and will shortly be exhibited there. It is now the property of Doctor Madge, a prominent collector of Cairo.

Helios was the son of Antony and Cleopatra, he and his twin sister, Cleopatra-Selene, being the two eldest children of the historic couple. He was born about B. C. 40. He is represented as a plump boy wearing the Armenian or Median dress.

## KANSAS CITY.

The loan exhibition of 50 paintings now on at the Fine Arts Institute is of more than ordinary interest. There are two examples of Cavaliere Minozzi, recently knighted by the King of Italy. He is today the leading marine painter of Italy, and was one of the intimate pupils of great Segantini. His development of his master's style is sane and characteristic.

Two examples of Thaulow, a Venetian scene and the River Arques, a Henner "Head of a Girl"; a tiny landscape of Vereschagin; Robert Henri's "Laughing Girl"; Israel's "The Helpmates"; a small military piece by Detaille; Bouguereau's "Reverie"; some window designs of La Farge, and Sorolla's fountain of Charles V, are among the works shown.

## INDIANAPOLIS (IND.)

Another gift to the John Herron Art Institute is that of eleven engravings by William Baxter Closson, who belonged to the old school of wood engravers, active twenty or thirty years ago in reproducing work of well-known painters. Among these engravings, are four lovely reproductions of portraits by George Fuller. Mr. Closson now works in oils, and one of his paintings will be seen here during the annual exhibition.

The northwest gallery of the Herron Art Institute is filled with the work exhibited by the Chicago Society of Etchers. The exhibit will remain in the gallery until Nov. 30, as will also the exhibit of mezzotint engravings of portraits by great English portrait painters now on display in the southwest gallery. This collection of engravings is lent by the Library of Congress.



## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Club, 73 Morningside Drive.—Exhibition and sale of watercolors and oils by contemporary Americans, to Dec. 6.

Annual Watercolor Club Exhibition—Fine Arts Galleries, 215 W. 57 St., to Nov. 30.

Ardley House, 104 Columbia Heights, Brooklyn.—Exhibition of paintings by Hamilton Easter Field; wood carvings by Robert Laurent, to Dec. 6.

Arlington Galleries, 274 Madison Ave.—Sketch exhibition by the Association of Women Painters and Sculptors, to Nov. 29.

Beljord Modern Gallery, 548 Amsterdam Ave.—Exhibition of thumb-box sketches, to Nov. 25.

Berlin Photographic Co.—Drawings by Leon Bakst, to Dec. 1.

Braus Gallery, 717 Fifth Ave.—Paintings by Lester D. Baronda, to Nov. 22.

Brown-Robertson Co., 707 Fifth Ave.—Etchings by Earl H. Reed, to Dec. 1.

Century Club, 7 West 43 St.—Marines by Howard Russell Butler, to Dec. 3.

Cottier Galleries (new), 718 Fifth Ave.—Special opening exhibition, early English and other masterpieces.

Crosby Galleries, 2123 Broadway.—Exhibition illustrative of the art of engraving, by Elizabeth Gulland, to Nov. 29.

Durand-Ruel Galleries, 12 East 57 St.—Loan exhibition of works by Edouard Manet, Nov. 29-Dec. 13.

Ederheimer Print Cabinet, 366 Fifth Ave.—XVIII century French and English color prints, to Nov. 22.

Ehrich Galleries, 707 Fifth Ave.—Special opening exhibition Old Masters, to Nov. 22.

Folsom Galleries, 396 Fifth Ave.—Paintings by Allen Tucker, to Nov. 28.

Gorham Galleries, Fifth Ave and 36 St.—Recent work by American sculptors, to Nov. 30.

Hispanic Museum, 156 St. and B'way.—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. Free.

E. M. Hodgkins' Galleries, 630 Fifth Ave.—Drawings by Richard Cosway.

Kennedy Gallery, 613 Fifth Ave.—Etchings and dry-points by D. Y. Cameron, to Nov. 30.

Frederick Keppel Co., 4 East 39 St.—Exhibition of Rembrandt etchings, to Nov. 30.

Kleinberger Galleries, 709 Fifth Ave.—The De Ridder collection of Old Masters. Opens Nov. 26. Paid admission.

Knoedler Galleries, 356 Fifth Ave.—Paintings and sketches made during the past Summer of the Gardens of Versailles, by Carroll Beckwith, to Nov. 29. Recent works by Aston Knight, to Nov. 29. Portraits by William T. Smedley, to Nov. 27.

Louis Katz Galleries, 103 West 74 St.—Exhibition of Architectural Etchings by Andrew F. Affleck, Hedley Fitton, R. E. Albany, and Axel H. Haig, to Dec. 15.

Macbeth Galleries, 450 Fifth Ave.—Thirty paintings by thirty artists, to Nov. 30.

MacDowell Club, 108 West 55 St.—Fourth group exhibition, Nov. 27-Dec. 8.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Mondays and Fridays, 25 cents. Free other days.

Montross Galleries, 550 Fifth Ave.—Exhibition of early Chinese art, to Dec. 6.

Moulton & Ricketts, Galleries, 537 Fifth Ave.—Special exhibition of early English landscapes.

National Arts Club, 119 East 19 St.—Books of the year, to Nov. 28.

New York Public Library, Room 321.—Exhibition illustrating the making of an etching, through Jan. 15.

Photo-Secession Gallery, 291 Fifth Ave.—Recent drawings, pastels and watercolors by A. Walkowitz, to Jan. 3.

Powell Gallery, 983 Sixth Ave.—Five hundred thumb-box sketches, to Dec. 15.

Pratt Institute, Brooklyn.—Paintings by Hermann Dudley Murphy, to Dec. 6.

Robert W. Partridge, Plaza Hotel—Heirlooms from Up Park, Petersfield, England, purchased direct from Heir Apparent, son of Earl of Clanwilliam.

Saint Marks in the Bouerie, Tenth St. and Second Ave.—Paintings by Arthur Freedlander, to Dec. 10.

Snedecor Galleries, 107 West 46 St.—"All American" group exhibition, to Dec. 4.

Scott & Fowles Galleries, 590 Fifth Ave.—Drawings by Sir Lawrence, to Dec. 20.

Stollberg Gallery, 1 East 41 St.—Recent works by Walter Karl Pleuthner, to Nov. 30.

Theodore B. Starr Galleries, Fifth Ave. & 47 St.—Exhibition of Sculpture by Janet Scudder, to Nov. 29.

Victor Fischer Galleries, 467 Fifth Ave.—18th century French paintings.

Yorkville Library, 222 East 79 St.—Paintings by Gustave Wolff.

## COMING ART AUCTIONS.

New York.

American Art Ass'n, 6 East 23 St.—The extensive and valuable stock of antique and furniture, wedgwood, antique Chinese porcelains, bronzes, textiles, etc., of Cottier & Co., owing to their removal Nov. 19 and following days.

Metropolitan Art Ass'n (Anderson Galleries), Madison Ave. and 40 St.—Prints, autographs, books, etc., collected by the late Douglas Taylor, Nov. 24-28.

Frankfort A./M.

Joseph Baer & Co.'s Gallery—Art library late E. Schweitzer, Nov. 20-24.

Leipzig.

C. G. Boerner's Gallery—The collection of copper engravings, early French engraved portraits, bronzes, woodcarvings, etc., formed by Countess C. of Milan, Nov. 26-29.

## EXHIBITIONS NOW ON

A rarely choice and most interesting collection of drawings, twenty-four in number, by Richard Cosway, will be placed on view to-day in the galleries of Mr. E. M. Hodgkins, 630 Fifth Ave. Drawings by Cosway have a quaintness and charm that should attract many visitors to this, the opening exhibition of the season at these galleries.

An exhibition of painting by members of the Monhegan Summer Class, will be held at the Independent School of Art, 1947 Broadway, tomorrow and Sunday.

### Arthur R. Freedlander's Show.

An exhibition of paintings by Arthur R. Freedlander opened with a private view, at St. Mark's in the Bouwerie on Wednesday last, to continue through Dec. 10. Mrs. J. N. Allison gave an informal talk on certain features of life in Japan and Miss Kichi Harada told Japanese stories and sang Kotto songs.

### Lawrence Drawings at Scott & Fowles'.

Sixty original drawings and a few letters by and of Sir Thomas Lawrence, will be shown to the public at the Scott & Fowles' Galleries, No. 590 Fifth Ave., beginning Monday next, for three weeks. There will be a press and private view today.

The display in its atmosphere of delicacy of color in several numbers of sentiment, refinement of expression and ease and grace of draughtsmanship, is one of the most attractive of its kind ever held in New York, and the stir it created in London last season when held at the Edwards Gallery in King St., will undoubtedly be repeated here. The drawings individually and as a whole, emphasize the rare ability, grace and charm of Lawrence, as a draughtsman and colorist. Each and every example is a delight to study.

The clou of the display is the delicious quarter life-size colored crayon drawing of the Countess de Vergy and the Hon. Mrs. Greville as the youthful Emily and Cecilia Locke of Norbury, a most distinguished pair of maidens. Charming also is the famous group of the Calmady children. The typical aristocratic atmosphere that is so evident in Lawrence's large oil portraits is emphasized in his drawings.

### Beckwith, Smedley and Aston Knight at Knoedler's.

Three exhibitions of more than usual interest occupy the Knoedler Galleries, 556 Fifth Ave., through the month. Carroll Beckwith shows some seventeen paintings of the gardens of Versailles where he spent the latter part of the past Summer. The sympathy with which the artist has painted the famous gardens is evident, and the charming canvases have that richness of color and able draughtsmanship always typical of his work. The paintings are indeed historic as well as picturesque records of stately and imposing subjects. "Trianon Garden at Sunset," "Fountain of Neptune," "Le Moulin," "Bassin des Sirenes," and "Entrance of the Grand Trianon," are locales which seem to have most appealed to the artist. In the exhibition there are also faithful and sympathetic copies of Nattier's portraits of "Madame Adelaide" and "Marie Lezinska," and of Largilliere's "M. Le Peletier."

William T. Smedley's twelve portraits which hold the walls of the large gallery, are a credit to his ability. Several have been shown at the Century Club, from time to time. The presentment of Chief Judge Edgar M. Cullen, with its strength of modeling and honest characterization is a masterly work; "Mrs. Walter Launt Palmer," has dignity and charm; "Miss Gypsy Spayde," is a refreshing rendition of grilhood. The portrait of Mr. Samuel Parrish is an excel-

lent and truthful likeness. The portrait of W. A. Coffin is a faithful rendition of character, and that of "Miss Ruth Wills," graceful in pose, good in arrangement and fine in color, adds distinction to the display.

Not less notable are the portraits of Ex-Gov. Franklin Murphy, Mrs. William Smedley, Mr. B. Aymar Sands and Mr. F. G. Schermerhor.

At these galleries Aston Knight also shows a group of forty-four oils, landscapes, Venetian subjects and marines, which he renders with sympathy and understanding. His river scenes are especially good, with running water, good color and interesting composition. Many of the pictures were painted in France and England, and show the artist's thorough familiarity with his subjects.

### Early English Landscapes.

A novel exhibition in the Metropolis is that of a score of early English landscapes, arranged by Mr. Arthur Hughes of Moulton & Ricketts, and now on in their gallery, No. 537 Fifth Ave.

The work of the early English landscapists, save that of such masters as Wilson, Constable, "old" Crome and the great Turner, is not known as it should be to American art lovers, and Mr. Hughes deserves much credit for the exceedingly well-selected and choice little display he now presents and which will delight the lover of quality in painting.

Although Richard Wilson has not been forgotten, nor "Old" Crome and Constable, all being represented by admirable examples, the interest of the display centres in the work of such men as Peter Nasmyth, who has been well called "the English Hobbema," his father Alexander, James Stark, F. W. Watts, Sidney Couper, Thomas Webster, John Varley, who rarely painted in oil, and that lesser Turner—but none the less a charming colorist and painter—Pine.

The four Peter Nasmyths are all rich in color quality, one as strong as and suggestive of the later Frenchman, Jules Dupre. Delicious outdoor feeling and sunlight mark the examples of James Stark, the Couper is an English Paul Potter, and the Varley is most alluring in distance, sun and air. Joyousness indeed is the keynote of the display.

A typical Morland, a study of pigs, is unusually pure in color and rich in quality, and the large sea beach by Pine, is luminous and iridescent in color.

In these galleries, from which were sold this week a fine example of the old Dutch painter, Mierevelt, and two superior half-length Hoppner portraits, now hangs a bust portrait of William Sterling, a noted lawyer of Cordale, by Raeburn—typically rich in color and fine in expression.

### Early Chinese Art at Montross's.

Mr. A. W. Bahr, an Oriental student and traveler, who has for two years past brought to the Montross Gallery, No. 550 Fifth Ave., almost unique collections of early Chinese art—paintings, potteries, bronzes and stone sculptures, is again showing there to Dec. 6 what must be considered his best offering thus far.

There are 58 paintings and 162 other objects shown, and not only the "expert" and lover of early Chinese art, but all true art lovers and students should see the display.

The numbers have been selected with rare knowledge and loving and keen appreciation, and as one studies them the wonder grows that an art so remote in time, and so original, and one that has had and continues to have so great an influence, even on the art of today, should have flourished in such ancient days.

The paintings will probably most interest the average visitor for they are more easily understood. Their delicacy of tone, grace of line, and composition, and above all their exquisite decorative quality, appeal and allure.

Early Chinese painting was practically unknown in America until two or three years ago and only a very few collectors such as Mr. Freer of Detroit have had any opportunity for its study, or have knowledge of the subject.

Mr. Bahr, in fact, was among the first to introduce early Chinese paintings here and deserves the thanks of collectors and students, while to Mr. Montross must also be awarded his share of appreciation for the devotion of his galleries to the exhibition of works, so foreign to his line of modern American pictures.

The general conception of Chinese art which prevails here, as in Europe, until recently, is entirely founded on the productions of its decadence. Even in Porcelains it is the later specimens that are collected and prized, while the simpler and grander forms of the earlier periods are scarcely known. One reason for this has been and continues to be the exceeding difficulty of obtaining these earlier specimens both of porcelains, bronzes and paintings and Messrs. Bahr, Freer and a few others

who have had exceptional opportunities have alone been able to secure them.

The present display includes some most important and typical examples of the earlier and different schools and periods and are all worthy of serious study. The dynasties represented range from the remote Shang (1766-1127 B. C.) through the Chow, Han, Wei, T'ang, Sung, Yuan and Ming, to the Ching even which has the dates of 1644-1711 A. D.

Perhaps the most interesting quaint or beautiful of the paintings are the "Ducks and Rushes" (Ming), the "Portrait of a Mandarin" (Ching), the "Portraits of Famous Beauties" (Ming), the wonderfully decorative "Peacocks" (Ming), the "Gods of Longevity, Felicity and Prosperity", a remarkable character study (Ming), "Pheasants and Flowers" (Late Ming) "Pekinese Dogs" (Ming) the three striking and expressive portraits of "A Nobleman", "A Nobleman's Wife", (Yuan) and "A Scholar" (Sung), "Swans" with a ravishing decorative background (Sung), the symbolical and decorative study of longevity "The White Stag" (Yuan), the two virile works of that consummate Ming painter of birds and landscape, Lin Liang, "Ducks and Rushes" and "Eagles and Cliffs", Shen Chow's landscape of the Ming period, Ma Yuan's of the Sung period, and Ping San's figure work and landscape, "Woodcutter's Contemplation" of the Yuan period.

Very striking and feeling also is the "Egrets on a Winter Night" (Yuan).

The potteries, bronzes and stone sculpture have almost as wide a range of periods as the paintings.

Altogether a most complete and comprehensive display and one that reveals new beauties and interest at every visit.

### Rembrandt Etchings at Keppel's.

There are 18 numbers in an exhibition of etchings by Rembrandt now on at the Keppel Gallery, 4 East 39 St., to Dec. 2. There is little new that can be said of such an exhibition. The skill, care and knowledge with which the plates have been selected and which is typical of the house, is again most evident. Perhaps special study should be made of the splendid impression of the "Hundred Guilder" print, "Christ Healing the Sick," a beautiful second state, with the lines of shading across the ass's neck, of the interesting and important eighth state of the nine, with much bur, of the "Christ Presented to the People," the fine impression of the larger plate of the "Christ of Emmaus," from the Earl of Aylesford collection, and of the superb impression of the second state of the "Ephraim Bonus." Admirable also is the Pelzer collection plate of the "Raising of Lazarus" (small plate) and the only state of "The Gold-weighers."

The exhibition will be succeeded Dec. 3 by the Joseph Pennell etchings of Grecian temples—similar exhibitions opening at the same time at the Rosenbach Galleries in Philadelphia, Bendann's Gallery, Baltimore, and Roullier's Gallery, Chicago.

### Allen Tucker at Folsom's.

Allen Tucker is showing through Nov. 28, a group of twenty-one recent canvases at the Folsom Galleries 396 Fifth Ave. Broadly impressionistic, the landscapes vibrate with life and color and have an individual and personal view point "Coming April" has atmospheric charm and truthful out-door feeling, combined with good color, "Ice Storm" with its fine distance and lovely sky, is equally attractive as is also "The Harrowed Hill," "Sunshot Fog" is a strong marine, "Spring Rain" is delightfully decorative and "Willow Plumes" with lovely cool gray tones is also a successful work.

The artist's figure works are less comprehensive, as in them he appears to be striving for somethings vague. They lack to a marked degree the beauty of color which characterizes his landscapes, nor is their drawing always perfect. It will be interesting to note his development in this line, but the subjects shown in the present display scarcely define his ideas.

### Book Workers' Guild's Annual Display.

The seventh annual exhibition of the Guild of Book Workers opened at the Architectural League on Tuesday last, to continue through Dec. 1. The examples shown are the hand work of professionals and amateurs, and many beautiful designs are on view. The books submitted by MacLieschs and Sargorsky and Sutcliffe, of London, carry off first honors. They are admirable in design and thorough in workmanship. Emily Preston of N. Y. shows skill in the binding of manuscript poems, by Mr. Rand and Edith Diehl a charming guest book, Mrs. H. K. Pomeroy has an interesting volume on impressionist painting and Eleanor Sweringen, Fanny Dudley, Edith Rossiter, Mary Green, and Ester McDonald all show unusually clever and well executed bindings.

## ANN'L ART INSTITUTE SHOW.

The twenty-sixth annual exhibition of Paintings and Sculptures of the Chicago Art Institute opened with the annual afternoon reception Friday afternoon, Nov. 14, and the attendance, over three thousand, all by invitation, exceeded that of any previous year.



SISTERLY COUNSEL.  
Karl A. Buehr.  
Chicago Art Institute Ex.

The scene in the spacious galleries, in several of which large oval tables with spotless napery, tastefully decorated with flowers, were placed, and at which the fairest and most prominent of Chicago's women of society presided over the tea and coffee urns—was an attractive and inspiring one, and one also that should be followed by the New York Academy on its reception afternoons.

## A Superior Display.

The display, which comprises 395 representative oils and 28 sculptures by American artists, a number sending from Europe—is not only the largest and best that the Institute has yet held, but in its wide range of subject, the number, prominence and ability of the exhibitors, the admirable hanging and arrangement and high individual quality of almost all the works, is the best show of American pictures and sculptures made in America up to date. This may seem high praise, but when it is realized that the Institute, as this is the first large routine exhibition of the season, had, in addition to its pick of the New York and Academy shows of last year, the best of the past summer's and early Autumn's output, of American artists' work, both here and in Europe, nearly \$2,000 in prizes, with valuable medals to offer, and, best of all, an able and experienced Director and assistants thoroughly conversant with the subject and the field, to select and invite, and with a good jury and Hanging Committee to consult—it may be understood and approved.

## The Prize Winners.

The prize winning pictures and sculptures would appear to have been, on the whole, well chosen. Edward W. Redfield carried off the Potter Palmer Institute Gold Medal and \$1,000, with again one of his largely conceived, broadly and strongly painted, and all too familiar, Centre Bridge winter, river and valley landscapes, "By the River."

To the young Boston Italian portraitist, G. B. Troccoli, was awarded the Institute's silver medal, with \$500, for a well-modelled, solidly painted half length portrait of Mr. Perry—a thoroughly good work.

Arthur B. Carles won the Institute's bronze medal and \$300 for a well-drawn and painted nude, "Repose,"

Oliver D. Grover, the Martin B. Cahn prize of \$100 for a typical, well-lit and colored landscape, "June morning—Lago d'Orta," while Honorable Mentions were given to Helen M. Turner for her outdoors with figure, from the last N. Y. Academy "Summer," Frederick C. Hibbard for his excellent and truthful heroic statue of "Mark Twain," and Vasclav Vylacil, for his good figure work, "Writing."

## The Best Pictures.

The pictures which stand out most prominently on a first tour of the many galleries, include William Wendt's "Mountain Infinity," a typically strong, large-aired, snow-clad Rocky mountain scene; Ernest Lawson's broad and strong "Snow and Melting Ice"; L. H. Meakin's beautifully-painted Rocky Mountain Valley landscape; Gardner Symons' characteristic "Across the River," and A. L. Kroll's familiar and strong "West Shore Terminal."

## Other Notable Canvases.

There are also Henry Rankin Poore's "New England Winter"; William Ritschel's "Rockbound Coast"; Chauncey F. Ryder's "November"; Henry B. Snell's characteristic "Harbor Light"; a new and most attractive landscape by Cullen Yates, "Buttermilk Falls, Shawnee, Pa."; another Winter scene by Joseph B. Davol, and these are well-balanced by stirring marines, of which Charles Hallberg's "Near the English Coast"; Geo. H. Woodbury's "Tramp Steamer," and "Cloud Shadow"; Frederick Waugh's "Lifting Fog" and Alexander Harrison's "Tidal Inlet," are especially notable.

The so-called "Immortals," artist-members of the National Institute of Arts and Letters, several of whom attended the In-

Camp, "The Blue Lady"; Parke C. Dougherty, "September Afternoon," and Charles Melville Dewey, "The Harvest Moon."

## Some Good Sculptures.

Among the sculptures, Karl Bitter's "Portrait of President Schurman of Cornell"; Lorado Taft's section of his "Fountain of Time"; Albert Jaeger's "Portrait of Uncle Joe Cannon"; Herman MacNeil's "Destiny" and "Dreams"; Bela H. Pratt's wonderfully virile bronze, "St. Christopher" and "Sketch for Lord Amherst Statue"; Frederick Roth's "Sitting Polar Bear"; A. P. Proctor's "Princeton Tiger," and Adolph Weinman's two portrait bronzes are notable for individuality and strength.

## Many Good Genres.

Many excellent and charming stories are told in the genre pictures, "Girl Cleaning Pewter," so recalls Tarbell, that one looks twice at the signature to find I. H. Caliga appended; Walter M. Clute's "Girl Sewing"; William McGregor Paxton's "Girl Combing Her Hair," and "Writing," by Vaclav Vytacil, all demand notice. Max Bohm's "Happy Mother," is typically strong. Gifford Beal's familiar "Manor House" is seen again, while Eugene Paul Ullman shows "In a Garden"; Henry Tanner, "Jesus Learning to Read"; Douglas Volk, "Maid of the Manor"; George Bellows, "Men of the Docks"; Daniel Garber, "September Fields"; Arthur Wesley Dow, "The Rising Tide"; Elliott Daingerfield, "Children's Round Dance—Moonlight" and Arthur Davies, "Sleep"; Alson S. Clarke's Panama trio and Karl Buehr's lovely figure work, are individual and virile canvases.

## Women Painters Well Represented.

Among other artists who add distinction to the show are Frank Ashford with his "Les trois sœurs"; Alice Worthington Ball, whose "Quarter after Ten" from the last

Davis' "Miss Dudley"; Frank Werner's "Jessie"; Harry Solomon's "Girl in Gray"; Abram Poole's "Portrait of Mrs. D." (a striking effect in black with ermine); the late Robert MacCameron's of the sculptor "Brooks" and Mrs. McGann's captivating "Columbine."

Inadequate as must be notices written at high pressure these must be made of the characteristic C. W. Hawthorne, "Rose"; Augustus Koopman's "Old Beggar-woman of Douarnenez"; Louis Kronberg's "Cardinal's Robe" and "The Kimona," good as contrasted subjects to his diaphanous ballet girls; Frederick Frieseke's "Before the Bath," "The Old Gold Screen," by W. W. Gilchrist, Jr., and F. Baynon Copeland's "Gold Fish." S. B. Linder has a good "Portrait of Charles M. Sturges"; Ethel Mars, a "Portrait of a Child," and Luis Mora, a strong figure work, "Preparations for the Party," and Helen Turner's well-known "Summer," all attract.

Giselle D'Unger.

## WESTERN ARTISTS EXHIBIT.

St. Louis, Nov. 18, 1913.

The eighteenth annual exhibition of the Society of Western Artists, opened in the City Art Museum, Sunday last, Nov. 16.

This pioneer art society represents in the West what the National Academy has been to the painters of the Atlantic Coast. The Western society, however, is more democratically organized, and is a delegate body made up of local chapters in various cities which act as territorial centers.

St. Louis, Chicago, Cincinnati and Indianapolis are these centers. The Chicago and St. Louis chapters, however, extend their territory to the Pacific Coast, Chicago to the North and Northwest, and St. Louis to the South and Southwest.

The great territory assigned to St. Louis is suggestive of the importance this city must have as an art center as Western civilization asserts itself. In the present exhibition, Kansas City, New Orleans, Dallas, Los Angeles and other points in the St. Louis territory are represented.

## Wuerpel Painting Strongest.

The strongest landscapes in the collection are Edmund H. Wuerpel's. His quiet, powerful picture, "Night Follows Day," is a strong interpretation of nature and an achievement of poetry in art.

Gari Gustav Waldeck, F. G. Carpenter, Dawson-Watson, Fred G. Gray, Gustav F. Goetsch and G. von Schlegell are local painters who exhibit figure pictures or portraits, some of them landscapes also. A newcomer in the society's exhibitions is Charles F. Galt, recently returned from student days in Paris. His "Pastoral" is colorful and pleasing. Tom P. Barnett, O. E. Berninghaus, Arthur Mitchell, William F. Matthews and Celia M. Steuver are other St. Louisans represented.

## Children Pictures Please.

Adam Emory Albright is an appreciative painter of children. His two pictures charm with their interpretative character. In one, "The Silver Sea," three children form a happy group by the gently undulating water. In the other, two boys are disappearing up a path in pursuit of "Big Fish Up the Creek."

R. P. Bringham, the St. Louis sculptor, shows a large and expressive bust of Mark Twain, for which he received a gold medal at the State Fair, Sedalia. Victor Holm exhibits a strikingly modeled little torso, and Miss Caroline Risque and Miss Nancy Coonsman also have clever figurines.

A collection of paintings by Alexander and Birge Harrison will soon be shown in the Museum.

## BALTIMORE.

The exhibition of paintings by Miss Emilie Hergenroeder is the special current attraction at the Peabody Gallery and reveals this local painter to much better advantage than her last show, held several years ago. Her artistic viewpoint seems to have broadened considerably, she handles her materials with greater assurance and her brush has become far more pliant.

A certain degree of constraint and stiffness still appears in some of her larger canvases, such as in "Flowers" and "The Red Coat," despite the general freedom with which these later things are handled.

Miss Hergenroeder has abundant feeling for color and a quick eye for noting harmonious effects.

Her tonal arrangements are almost always charming and as a rule are virile and full-blooded, though in two or three of the canvases there is a soft and mushy feeling that is decidedly unpleasant.

W.W. B.



ON THE QUAY.  
Jules Pages.  
Chicago Art Institute Ex.

stitute's annual Convention here, are all well represented. Childe Hassam shows three examples, the "East Window," "Posilippi" and "Lady with Black Furs"—the last not up to his standard. Robert Henri, his adorable "Sis" and "The Gipsy"; William H. Howe, his fine landscape, "Snake Mountain, N. Y.," and a scene from Etaples; Samuel Isham, "Coming of Spring"; Francis Jones, "The Sisters"; H. Bolton Jones, "Maples in Spring"; Birge Harrison, "Before the Blizzard"; Bancel La Farge, "The Rain," a decorative panel; Walter MacEwen, "The Magic Mirror," and "Yes and No"; Gari Melchers, "Maternity"; Willard L. Metcalf, "The Path"; Leonard Ochtmann, two charming tonal and delicate landscapes, "Pond in Spring" and "Moonlight Harbor"; Elmer Schofield, "Morning Sun"; William T. Smedley, "Portrait of Mrs. Griswold Wheeler"; Edmund Tarbell, "Portrait—Mrs. A."; Abbott H. Thayer, "Winged Figure"; J. Alden Weir, "The Black Hat" and "The Orchid"; Irving R. Wiles, "Violet" and "Reflections"; Carroll Beckwith, an exceptionally fine and well-painted nude, "The Awakening," and a portrait of "Ernest Neville"; Louis Betts, two typically truthful and virile portraits, "Jenkin Lloyd-Jones" and "William O. Goodman"; Ralph Clarkson, "Letha," a remarkable effect of light; Emil Carlsen, "O, Ye of Little Faith," a luminous and radiant canvas; W. Gedney Bunce, "Evening in Venice"; Walter Gay, "The Dejeuner"; Ben Foster, "October's Close"; Joseph De

Phila. Academy again allures by its arrangement and fine color; Lilian Genth shows a charming "Mother and Child"; Elizabeth Nourse two admirable figure compositions, "The Mother" and "Little Girls in White" and Pauline Palmer her sunny composition of two lovely girls on a beach.

It may be remarked here that the success of this really brilliant exhibition is aided by the work of these and other talented women, who have achieved distinction, nationally and some internationally, notably Mary Cassatt, Harriet Blackstone (a beautiful portrait of "Madame B."), Cecilia Beaux (her "Portrait Study," familiar to all, of her niece Ernesta Drinker, from the last N. Y. Academy), Mary Foote (her strong portraits of "Jo Davidson" and "August Jaccaci"), Lydia Field Emmet ("Portrait of a Lady," high-bred and full of dignity), Florence Este ("The Island of Tudy," Japanese and admirable), Mary Cassatt ("Woman at Her Toilet," not her best), Louise Cox, "The Wonder Book"; Elizabeth Skinner Cramer (five of sunny Tangier); Grace Ravlin (two Tangier studies); Eugenie Glaman (a tranquil landscape with cattle); Alice Schille ("An Open Window"); Marion L. Pooke ("Gloria" and "Portrait of a Woman"), and Mary Fairchild Low ("Dogwood in Bloom").

## Good Portraits Shown.

Keen perception and knowledge of human nature are evidenced in William Penhallows Henderson's "Portrait of Miss Roullier" and of "Rabindra Nath Tagore"; Cecil Clark



## BOSTON.

The Asiatic treasures secured by Dr. Denman Ross on his recent trip in the Orient are now displayed in the Renaissance Court at the Fine Arts Museum. One of the most important acquisitions is a 4th Century Buddhist deity hewed from a great slab of rock. Remembering the increasingly strict embargo on the exportation of old wood and stone sculptures from India, Dr. Ross is greatly to be congratulated that special permission of the Indian government enabled him to bring it here. Judging from his own words Dr. Ross would seem to have set in motion the machinery of the entire Eastern Art world. The result is an exhibition more exciting to the lovers of Oriental Art than any seen here in years.

It comprises a few important Japanese works, many Persian things, Coptic textiles and book pages.

## At the Museum.

In the trustees' room is a stained glass window designed by the late John Lafarge, which has just been secured by the Museum. It was formerly in the Alma Tadema house and is more than usually characteristic and beautiful.

Mrs. John L. Gardner bought this week at the Copley Hall exhibition of the works of C. Arnold Slade of Paris, a painting entitled "Village of Etaples, France." Several other sales of Mr. Slade's pictures are reported, including a good-sized canvas representing a market scene in Tangiers bought by Mrs. David P. Kimball, "A Type of the East," bought by Mrs. J. R. Macomber, and a picture of the "Pont Neuf, Paris," bought by Mrs. A. P. Johnson.

Entering the Folsom Gallery on Boylston St., one is at once attracted by a couple of typical landscapes by A. H. Wyant, with the truthful coloring and atmospheric effects always associated with his brush. There is also an admirable marine by the late Walter Dean, a schooner under full sail close hauled on a luminous grey sea, painted with Mr. Dean's intimate knowledge of boatcraft.

A striking figure-piece of the French school, also at Folsom's, is "The Neapolitan Flower Girl," by Landell, and is a life-size presentment of a girl of warm Oriental type wrapped in a red shawl, whose color contrasts handsomely with the grey background and cool flesh notes. Mr. Folsom shows a portrait of a lady by G. P. A. Healy, interesting among other reasons, as a copy of the original, burned in the Chicago fire of 1871. Yet another figure-piece to be seen here is by Elizabeth Gardner, later Madame Bougureau.

Mr. Folsom's is a gallery to which one may pay many visits, always with the assurance of fresh interest and entertainment.

At the Copley Gallery there was opened Nov. 17, Howard Gardner Cushing's exhibition. The paintings are mostly small. The landscape element, usually with the genre interest, prevailing. A couple of flower-pieces are particularly brilliant and beautiful. One a bunch of enormous gorgeously hued red poppies in some sort of blue and white jar, the other some pale pinkish peonies in a tall vase of fascinatingly executed design. The dominating colors, delicate pinks and blues.

There are many flower and garden managements, all characterized by a quaint and charming preciseness.

The one portrait in the exhibition is of the young woman with pinkish red hair, and witching brown eyes, set afloat in her piquant little face, indelibly associated with Mr. Cushing's work and not unrelated to him.

The other gallery is filled with Mr. Benson's monochrome studies of wild fowls—that he depicts with such evident enjoyment. These Japanese studies are very interesting, compelling admiration alike by the way. Mr. Benson handles his medium the beauty of their design, and the keen observation of bird life shown.

## SAN FRANCISCO.

The Vickery, Atkins and Torrey Galleries have an exhibition of recent landscapes, figure works and murals by Maynard Dixon. The artist is occupying the historic Tavernier studio, where he will paint old English decorations for Mrs. McClaughery's "Jinks" room.

Benjamin Chambers Brown has been showing some of his northern sketches at the Robjohn and Morcom Galleries.

Recent portraits, genres and landscapes painted in Pasadena, are shown in the old Brown Gallery by Jean Mannheim.

## PHILADELPHIA.

From the annual Watercolor and Miniature Exhibition at the Pennsylvania Academy now on, four pictures have already been sold at satisfactory prices, namely, "Mission Church," Mary Russell Perrell Colton, Ardmore, Pa., \$40; "Entrance to Bazaar," Alexander Robinson, of Boston, \$50; "The Cypress," Hazeltine Fewsmith, Collingswood, N. J., \$30, and "An Old Woman of Brittany," by Ch. Cottet, Paris, \$20.

The principal objection to the exhibition is that it contains 1,140 pictures, most of them by amateurs and unknown artists. There are representative men with a few pictures, but they are lost in the crowd. Violet Oakley has four studies of celebrated foreign pictures. This talented artist has been abroad making drawings for the Pennsylvania Capitol, but it will take her some time before she can exhibit them.

Fred Wagner has nine of his bold and successful effects, and a picture that attracts considerable attention is "Draw Poker," by N. C. Wyeth, full of character. Philip C. Hale has a couple of pictures which lack perspective and also contrast of color. In the "Passing Hour," the pedestal or the lady should have been of different colors. Gaston La Touche has a very muddy "Moonlight," devoid of atmosphere. The "Disciples at Emmaus," by the same artist, is much better.

John S. Sargent has a portrait in black and white, typically bold and full of character. An excellent subject, "Geese Flying Before a Gale," by Frank W. Benson, would have been better in color. A charming atmospheric effect is "Passing Shower on the Lower Ausable Lake," by the late Charles Henry Moser.

That reliable and ever-pleasing artist, Clara T. MacChesney, has a thoughtful and ably painted picture of an old woman, "The Knitter," charming in color. Harriet Sartain has nice atmosphere and good perspective in her "Gloucester Harbor," while a clever piece of brilliant color is "Autumn," by Jas. H. Fincker.

Edith Lowering Getchell displays true artistic feeling in her "Halfway Light," the color sympathetic and attractive, the portrait of "An Old Woman," by Sears Gallagher is full of character, a clever picture, good in color, entitled "A Windy Day," by W. C. Emmerson, is evidently misnamed, as while the clouds are turbulent the trees betray no evidence of movement, "Twilight," by Arthur F. Davis has a restful effect, and "Still Life," by S. Bissell is clever and natural.

A natural and pleasing effect is the "Setting Sun," by J. Wesley Little. Jessie Wilcox Smith has a pretty little "tot" gazing at the stars, entitled "Twinkle, Twinkle, Little Star," and "United States and Macedonia," by W. J. Aylward, is vigorous.

Mr. Walter Stanley Merrill has charge of the sales and intelligently describes the pictures.

## Some Art News Jottings.

The veteran artist, James B. Swords, of the Art Club, has just finished three admirable works, "Marine," with a splendid sweep of water on the broad Atlantic; "My Granddaughter," a bright Miss with a roguish smile; and "My Washerwoman," the odd title portraying a lady washing in a basin an embroidered table cloth.

The Barton Willing sale promises to be a December sensation. It will be held at his late residence, South Broad St. Samuel T. Freeman & Co., have it in charge.

Jerome L. Ferris is receiving congratulations on his brilliant public historical exhibition at old Congress Hall.

The newspaper artists are liberally represented in the black and white at the Academy Exhibition. Many draw ably, but fall down when it comes to color.

Among the well-known artists represented in the Academy Watercolor show are Will S. Budworth, E. Irving Couse, Joseph Pennell, Colin Campbell Cooper, C. P. Gruppe, Chas. Warren Eaton, Cecilia Beaux, Hugh H. Breckenridge, Geo. Elmer Browne, D. W. Tryon, Jules Guerin, Taber Sears, W. L. Lathrop, Helen M. Turner, Walter L. Palmer, W. Granville Smith, G. Glenn Newell, etc.

Harrington Fitzgerald.

## MILWAUKEE.

An architectural exhibition, composed of designs and drawings by local architects, and of photographs of buildings and designs by the leading architects of the country, including the more noted New York firms is on in the galleries of the Milwaukee Art Society.

At the Bresler Gallery an interesting show of etchings by Hedley Fitton and of four etchings by Anders Zorn is attracting many visitors.

## COLLECTOR'S DEPARTMENT.

Photographs of pictures, furniture and art objects of all kinds on which their owners desire information, as to history, originality or value, through correspondence which their reproduction may educe—may be sent to the ART NEWS office, addressed to above department, with notice, letter or documents, relating to the same, and will be reproduced for a nominal fee, to cover cost of reproduction.



(2) UNIDENTIFIED OIL PAINTING.

## Unidentified (No. 1).

Dear Sir.—I am interested in the reproduction of an oval portrait, published in your Collector's Department last Saturday, and which the owner states is signed "Rembrandt." The picture is evidently in such poor condition that cleaning would be necessary to determine its value, but there seems to me to be "something in it." Can you give me name and address of owner?

Yours truly,

Collector.

Wilkesbarre, Pa., Nov. 17, 1913.

[We have written the owner of the pic-

ture asking him to communicate with you direct.—Ed.]

## Identification Desired.

Dear Sir.—Can any of your readers give me an idea of the period or painter of a large group composition on an old canvas, 61 3/8 in. long by 44 1/4 in. high, a photograph of which I send herewith for reproduction in your Collector's Department? The subject would appear to be "Abigail Bringing the Shew Bread to David." I may say that the picture is well conserved and brilliant in color.

Van C.

Elmira, N. Y., Nov. 19, 1913.

## DETROIT (MICH.)

Progress as to the new Art Museum is delayed, owing to obstacles encountered in securing sufficient ground for the new building on Woodward Ave. of the \$1,000,000 to be spent by the city on the new museum, \$300,000 has already been appropriated.

The regrettable retirement of Mr. A. H. Griffith, for many years Director of the Art Museum, has been followed by the appointment of his able assistant, Mr. Clyde Burroughs, to the post. The Museum is prospering, and during December will have the third annual exhibition of original oils, watercolors and pastels by Detroit and Michigan artists, to open Thursday evening, Dec. 4. This exhibition is arranged by the Hopkin Club of Detroit.

Coming exhibitions will be those of works by the Bros. Alexander and Birge Harrison and by Contemporary Spanish artists in January, of the works of Constantine Meunier during February, of pictures loaned from Detroit homes in March, and of drawings by Leon Bakst in May.

## COLONIAL PORTRAITS SHOWN.

The exhibition of historical portraits in the old Van Cortlandt Mansion in Van Cortlandt Park, arranged by the Colonial Dames and which will continue until Feb. 1, 1914, is meeting with deserved success. The clou of the display is the Gilbert Stuart Washington, which once belonged to that hero himself and hung for years at Mt. Vernon. The picture, after Washington's death went to his nephew, Geo. S. Washington, and later passed to William Temple Washington of Rappahannock, who concealed it during the Civil War between the carpet and floor of one of the rooms in his house, Gen. Hancock unwittingly walking over it when he made the house his headquarters. It was later inherited by Mr. Richard D. Cutts of Washington, a cousin of the family, and was sold in 1868 to the late John V. L. Pruyn, who left it to its present owner, his daughter Mrs. Rice.

There is a rarely interesting collection of miniatures, among them those of the brothers Ichabod and Nathaniel Wattles of Baltimore, Benjamin Franklin, Henry Anthony Thompson, by Rembrandt Peale, loaned by Mrs. Samuel Keyser; and of Commodore Preble, loaned by Mrs. M. P. H. de Haas.

The collection of Wedgwood Relief portraits, loaned by Mr. R. T. H. Halsey, includes presentments of Honora Edgewood, who is said to have refused Major André, one of Washington, and others of Mr. and Mrs. Alston (Theodosia Burr) Benj. Franklin, Gen. Cornwallis, Mirabeau and Pitt.

There are also many miniatures in the rare "basalt" and a portrait of James de Peyster of the well known New York family.

The committee in charge of the exhibition is composed of Mmes James Creelman, chairman; M. E. Hall, Charles Warren Hunt, Richard T. H. Halsey and Miss Irwin Martin. The following in other cities aided with valuable loans: Mrs. Thomas Proctor of Utica, Mrs. Reed and Mrs. William H. Whittredge of Baltimore and Mrs. H. T. Williams and Mrs. Ellwanger of Rochester.

## MEDALLIC ART AT GHENT.

The Universal Exposition of Ghent, Belgium, to close this month, is the second of the great international shows of modern art to introduce the innovation of having a section of the Fine Arts devoted exclusively to the exhibition of works of medallic art, separately from those of sculpture. The favor with which this apportionment of the classification of the Fine Arts was received, on the occasion of the Brussels Exposition of 1910, encouraged the Committee to adopt a similar plan. In the introduction to the catalog of the International Salon of medals, M. Victor Tournier, Secretary of the Royal Numismatic Society of Belgium states that the interests of the Salon lies especially in the variety of the works exposed, the committee of selection using a large measure of tolerance, as to the quality of the medals submitted having in view, not so much the assemblage of a certain number of masterpieces, but rather the aim of showing the progress of the medallic art in countries where it has been but little cultivated.

In his comment upon the exhibits of the various foreign countries, M. Tournier remarks that those from the United States, representing, by the way, the work of ten artists only, illustrate in the most interesting manner the heterogeneous origin of its medallists. The Americans exhibiting are Brauner, Brenner, Burnham, Bush, Brown, Castello, Hering, Paulus, Sawyer, Stone and Weinman. The exhibitors have been the recipients, through the courtesy of MM. Duval and Janvier of Paris, inventors of the reducing machine for medals, as a souvenir of the Salon, a beautiful little plaque in bronze, octagonal in form, entitled "Le frappeur de Medailles," the work of the late Alexander Charpentier.

The international section of miniatures, organized by the Comtesse de Mécrode, president of the Committee, includes 128 works, five of which are by J. W. von Rehling-Quistgaard and three by Miss Ava de Lagecrantz, both of New York.

Eugene Castello.

# PRINTS—BOOKS—ART ETC. SALES.

## COMING HIRSCH SALE.

The coming sale of the collection of old masters formed by the late Leon Hirsch, on Jan. 29 next, continues to arouse anticipatory interest. The fact that almost all of these old paintings have the attestation of noted "experts," accounts largely for this interest.

## COMING WEBSTER SALE.

Part one of the John H. Webster collection of crystal, jade and other hard stones, porcelains, potteries, lacquers, bronzes, carvings, swords, etc., will be sold Dec. 4-6 at the Anderson Galleries, Madison Ave. and 40 St. Mr. Webster, who lives in Cleveland, has been a collector of Oriental art objects for thirty-five years. His collection excels especially in jade and lacquers.

## DOUGLAS TAYLOR SALE.

The Library, autographs, prints, portraits and play bills collected by the late Douglas Taylor, President of the Dunlap Society, is now on exhibition in the Anderson Galleries, Madison Ave. and 40 St., and will be sold there at auction on the mornings, afternoons and evenings of Monday and Tuesday next, Nov. 24-25, the morning and afternoon of Wednesday, Nov. 26, and on Friday afternoon, Nov. 28.

The collection is exceedingly rich in rare engraved portraits, prints and play bills, and is one of the most interesting and important that has come on the market in many years.

## SCULPTURES BRING LITTLE.

The "Greek Slave," by Hiram Powers, once the most famous of American sculptors, sold last week in New York to Captain Delamar, for \$1,250 and formerly owned by A. T. Stewart, who paid \$11,000 for it at the sale of the Prince Demidoff collection, proves by its low sale price the complete change that has come about in artistic standards since 1843, when Powers was at the height of his reputation. Other classic Hilton marbles were sold as follows: "The Bather," by Tantarini, \$130; "The Fisher Girl," by Tadolini, \$100; "Zenobia in Chains," by Harriet Hosmer, \$200; "Flora," by C. B. Ives, \$110; "Flora," by Thomas Crawford, \$250; and "Paul and Virginia," by Joseph Durham, \$250. The total for the whole collection was \$18,160.

## J. REMSEN LANE SALE.

New York views and historical engravings of American interest, mainly selections from the collection of the late J. Remsen Lane of Orange, N. J., will be placed on exhibition in the Anderson Galleries at Madison Ave. and 40 St., Wednesday next, Nov. 26, and will be sold there at auction Tuesday evening, Dec. 2 next, at 8.15 o'clock.

## CRANE NAPOLEONANA SOLD.

The sale of the Warren C. Crane collection of Napoleonana which began at the American Art Galleries, Nov. 13 was concluded last evening.

At the opening sessions, afternoon and evening for Nov. 13, \$2,625.50 was realized. Mr. J. W. R. Crawford gave \$406 for a first edition of W. H. Ireland's "Life of Napoleon," extra-illustrated by the insertion of 172 portraits of Napoleon, and an autograph signature of the Emperor, dated July 17, 1805.

Mr. Charles Sessler of Philadelphia gave \$340 for a Bourbon pamphlet and Fauvellet De Bougrienne's "Memoirs of Napoleon," the first issue of Richard Bentley's first edition, London, 1836. Inserted were 900 extra illustrations, including numerous colored portraits and views. Mr. George D. Smith paid \$50, for a complete set of the Bulletins of the Grande Armée issued by Napoleon during the invasion of Russia, 1812-13.

The sessions of Nov. 14, 15 and 17 realized \$2,171, making the grand total \$4,706.50. Mr. W. R. Benjamin paid \$41 for a letter of the Empress Josephine, Maggs of London gave \$41 for a Ms. of the Come de las Cassettes, with correction in Napoleon's autograph. Mr. W. H. Hoffman gave \$95 for four pages of the Ms. of Napoleon Memoirs in the autograph of Las Cassettes, with corrections in Napoleon's handwriting made at St. Helena, 1815.

The total for the two sessions, Nov. 18, was \$2,414, making the grand total, \$7,212. Mr. M. H. Hoffman gave \$155 for an oval portrait on panel of Napoleon by Horace Vernet. A portrait of Marie Louise, Empress of France, by Girardet, went to Mr. W. R. Benjamin for \$104.

A full-length engraving of "Napoleon le Grand," in the robes of Emperor, by Boucher Desnoyers, after F. Gérard, brought \$55 at the Wednesday afternoon session. Mr. Maurice Sloog paid \$17 for a stipple

engraving of "Cittadino Bonaparte," and \$16 for a mezzotint of Napoleon, by Dickinson, after A. T. Gros. The same bidder secured for \$37.50 two rare copper engravings by an unidentified German artist, of Bonaparte and Josephine. Some 700 prints of Napoleon were dispersed in the afternoon and evening sessions. The grand total to Thursday was \$8,425.

## LATTA NAPOLEONANA SALE.

The two sessions of the sale of part of the Wm. J. Latta collection of Napoleonana at the Anderson Galleries, on Monday afternoon and evening last, resulted in a total of \$6,204.50.

The official copy of the marriage certificate of Napoleon Bonaparte and Empress Josephine, dated Paris, March 10, 1796 was sold to Mr. John Gilbert for \$500. Rosenbach & Co. of Philadelphia made several purchases. They paid \$100 for a letter signed Bonaparte, written in 1796, and relating to the campaign in Italy; \$95 for a letter addressed to Marshal Berthier and signed Bonaparte; and \$55 for a letter of Empress Josephine, written in 1804.

Mr. E. F. Bonaventure paid \$125 for a portrait of "Le General Buonaparte" by P. M. Alix, and \$122.50 for busts of the three Consuls, Bonaparte, Cambacères and Le Brun, by the same artist.

A miniature of Napoleon by Isabey went to Mr. W. H. Hoffman for \$330. Mr. David Belasco paid \$80 for a painting of "Napoleon Crossing the Alps" by J. L. David, \$160 for a Napoleon miniature after the Levaches portrait and \$185 for a miniature of Marshal Ney by V. Saintes. Mr. William Patten gave \$750 for a gold snuff box, presented by Napoleon to his sister, Caroline. Mr. W. Silva paid \$500 for a gold snuff box presented by Napoleon when First Consul to Citizen Decouxrosse, Mayor of Givet on the Meuse. Mr. H. H. Rogers obtained a tortoise shell and ivory box with cameo relief of Napoleon for \$80.

The total for the two sessions, Nov. 18, was \$2,851, making the grand total, \$9,363. An autograph letter of Charlotte Corday, who assassinated Jean Paul Marat, was sold to Mr. Wm. Patten for \$675. Mr. E. F. Bonaventure gave \$97 for a mezzotint, "Bonaparte Pacificateur de L'Europe," by Demachi and N. De Villeneuve. Mr. J. F. Sabin gave \$127.50 for an extremely rare mezzotint of Napoleon as First Consul, full-length, in Directory costume. Mr. P. F. Madigan paid \$90 for a two-page quarto letter of Camille Desmoulins. It is dated Paris, Oct. 17, 1793, and is addressed to Joseph Le Bon.

The Wed. afternoon session was devoted to the dispersal of several caricatures of Bonaparte, which brought small prices. At the evening session anonymous portraits of Napoleon and portraits of his family were sold, J. E. Barr & Co. paying \$32 for three profile bust engraved colored portraits of Consuls "Bonaparte, Cambacères and Lebrun," by Villeneuve.

An aquatint in color of Prince Eugene Napoleon, Viceroy of Italy, and son of Josephine, a brilliant original impression by Alix, sold for \$40 and Joseph F. Sabin paid \$20 for an original watercolor of Prince Eugene by Alix.

William Patten paid \$30 for rare portraits of Marie Louise, Stephanie Napoleon, and Fanny de Beauharnais. The grand total of Part II. to Thursday was \$9,832.

## COTTIER SALE BEGUN.

The first session of the sale of the art effects of Cottier & Co., retiring from the interior decorative business, began Wednesday afternoon at the American Art Galleries when Venetian and other glass was sold.

The best price was \$135, paid by the Chelsea Company, for a II century B. C. Græco-Roman glass urn. The same bidder paid \$55 for a Venetian smoked glass bowl, with two handles.

Othe sales were: Venetian champagne glasses for \$45 and some Venetian smoked glasses to Mr. F. B. Burnet for \$50. A. R. Sterne paid \$50 for a Venetian glass vase and \$45 for a tall smoked glass vase. Another tall Venetian vase sold to Mr. Carpenter for \$55.

The total for the session was \$2,556.50.

## PHILA. SALE OF AUTOGRAPHS.

At a sale of autographs belong to the late Belmont Perry of Woodbury, N. J. and others by Stan V. Henkels in Philadelphia, Nov. 12, nineteen autograph letters of Washington Irving to Henry Brevoort brought \$1,330.50. A letter of Chancellor James Kent explaining why he left the Presbyterian for the Episcopalian Church brought \$16, and another discussing his appointment as Judge of the Supreme Court \$27. Elihu Marvin's letter, Lieut. in the Revolutionary Army, addressed to Nathan Hale and indorsed by the latter, sold for \$58. A stained letter of George Washing-

ton to Henry Laurens went for \$50 and one letter of Maj. Gen. Robert Howe to Henry Laurens sold for \$22.50.

A military letter of Alexander Hamilton, date Morristown, N. J., sold for \$80 and an historical letter of Brig. Gen. John Sullivan, dated "Head. Qrs. Rhode Island, Aug. 17, 1778," just before his attack on Newport to Henry Laurens, brought \$200. Another letter from Sullivan, relating to his expedition against the Indians of New York and Canada, sold for \$16.

An important document by Charles Laurens, referring to the defeat of Gen. Gates in South Carolina, Aug. 6, 1780, sold for \$42.50 and the original paper handed to Henry Laurens by the keeper of the Tower of London at the time Laurens was a prisoner there for \$37.50.

An autograph sentiment of John C. Calhoun, reading, "Nullification is not my word. I never use it. I always say State interposition," brought \$15 while a historical letter of Gen. Andrew Jackson, dated "Hermitage, Aug. 20, 1842," in reference to the bill for restoring the fine imposed upon him by Judge Hall for declaring martial law in New Orleans, sold for \$34, and a document signed by Abraham Lincoln brought \$25.

A letter of Col. Clement Biddle, the "Quaker soldier," referring to Benedict Arnold's treason, went for \$51; and one of Thomas Jefferson in reference to newspapers borrowed from his library, for \$27. An historical letter of "Light Horse Harry" Lee to Gen. Nathaniel Greene brought \$26, and one of Daniel Morgan, also to Gen. Greene, \$27. A letter of John Pynchon, founder of Springfield, Mass., sold for \$76 and "Brother Jonathan" Trumbull's letter to Washington urging him to serve a third term brought \$55. Martha Washington's letter to John Trumbull, thanking him for his portrait of George Washington, fetched \$230 and one of "Mad Anthony" Wayne to Gen. Greene, dated Dec. 20, 1782, went for \$29.

## FITZHENRY COLLECTION SALE.

The London auction season opened at Christie's Nov. 17, with the sale of the art collections of the late J. H. Fitzhenry who was J. Pierpont Morgan's art adviser.

The first day was devoted in its first portion to old silver, the prices running as high as \$88 an ounce, equalling the \$1,115 paid by Mr. Harman for a Commonwealth porringer decorated with formal flowers and foliage and dated 1657. The same price, or \$455, was paid by Mr. Crichton for a Commonwealth porringer by Christopher Shaw, 1656. The next highest price, or \$3,130, was paid by Mr. Phillips of Crichton Bros. for a pair of oval baskets of pierced trelliswork dated Dublin, 1770, and weighing 32 ounces 2 pennyweights. Mr. Phillips' other purchases included an oval basket cover, also dated Dublin, 1773, 11 ounces 6 pennyweights, \$1,025, and a circular basket, dated 1782, 3 ounces 9 pennyweights, \$165.

The Goldsmiths and Silversmiths Company bought a Commonwealth beaker, dated 1665, 5 ounces 3 pennyweights, for \$505, and an oval sweetmeat basket marked "Erie Romer, 1767," 6 ounces 5 pennyweights, for \$215.

Some interesting specimens of old sculpture, ivories and bronzes, brought good prices at the second day's sale. Mr. Goldschmidt brought a French XIV century ivory diptych, 8 3/4 in. by 9 1/2 in., for \$1,105 and four small, 8 3/4 in. by 6 in., panels of Beauvais tapestry for \$525. A XVI century French 17-in. stone statuette of St. Mary of Magdalene, was bought by Mr. Smith for \$2,000. A pair of XVIII century French lead sphinxes, 28 in. in size, were bought by Mr. Bell for \$1,475.

The best figures at Wednesday's session were \$1,260, paid by Mr. Webster for a Siculo-Arabic XIII century ivory cabinet with Persian decoration, for \$610; for a XVI century Venetian knocker from the Palazzo Capello, paid by Mr. Goldschmidt, \$600 paid by Mr. Durlacher for a XVI century stone figure of the Virgin, and \$625 paid by Mr. Dickinson for a rare Italian XVI century plaque.

## PARIS ART SALE.

Special cables to the "Herald" from Paris say that the collection of Mme. D., the sale of which closed at the Hotel Drouot on Wednesday, brought a total of \$177,631. The furniture and tapestries sold especially well. A large Louis XV Aubusson weave typifying the Tea industry, after Boucher, was purchased by M. Bensimon for \$7,722.

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**RUGS NOT ANTIQUES (?).**

Judge Waite has decided in the case of the Kent-Costikyan Co., Inc., who recently imported a dozen or more XV and XVI century Persian rugs and carpets, said to be for Mr. P. A. B. Widener of Philadelphia, and which were taxed ten cents a square foot and 40% ad valorem, from which the importers appealed, claiming free importation as antiques more than 100 years old, that the said rugs and carpets come under the exemption clause of paragraph 717 of the Tariff law, are dutiable as rugs and carpets, and are not antiques. It is said that one rug was invoiced at \$12,480 and another at \$9,200. The case will probably be taken before the general board.

When it is remembered that three years ago certain rug and carpet importers at the last moment before the Payne-Aldrich tariff bill was passed, succeeded quietly in having rugs and carpets kept on the dutiable list; and were again successful at Washington this last Autumn, in having the duty retained on these articles when all other antiques were made free, it would appear that the Kent-Costikyan Co., Inc., and their clients indirectly, are likely to suffer from the action of the former's fellow Persian rug and carpet dealers. Is it a case of "the biter bit?"

**MONTREAL (CAN.)**

Dame J. Hanault, who sued Miss L. F. Bourgeois to gain possession of a picture claimed to be by Leonardo da Vinci, and on which the defendant had advanced \$1,100, was unsuccessful, the court ruling that as the plaintiff had only deposited \$902 this did not meet the amount advanced. There is naturally much curiosity expressed in art circles here as to the picture in dispute and on what its claims to be an original work of the great Florentine master, rest.

Sir Wm. van Horne, whose reported illness in Toronto early in the week made quite a stir in the art world and greatly alarmed a host of friends, was only slightly indisposed, it transpires, and is happily himself again.

**NASHVILLE (TENN.)**

An exhibition of 30 oils by Philip Little is now on in the Carnegie Library Gallery, under the auspices of the Nashville Art Assn. There is also a collection of sculptures and modelling by Wm. H. Ratterman on view. The displays are attracting many visitors.

Under the able presidency and direction of Mrs. James C. Bradford, the Association is showing more life than at any time in its history; and a number of exhibitions of unusual interest are promised for the winter months.

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**John H. Webster**

of Cleveland, now on Public Exhibition, will be Sold without reserve on the Afternoons and Evenings of Thursday and Friday and the Afternoon of Saturday, December 4th, 5th and 6th.

This part embraces Crystals, Jades, Porcelains, Potteries, Lacquers, Bronzes, Carvings and Swords. The Collection has long been well known to connoisseurs in this country and Europe. Mr. Webster was an extensive buyer from the Bing, Waggaman, Wells, Dana, Bishop, and other great Collections, and secured many other fine specimens directly from China and Japan. Catalogues free.

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Some of the events scheduled are exhibitions of 100 American watercolors during December, a "One Man" show of thirty oils by Frederick J. Waugh, and one of photographs of American Mural paintings, during January and February, one of architectural designs and drawings, etc., assembled by the N. Y. Architectural League, and of representative work in color and design by city school students in March, and of the works of local artists, and thirty oils by Mrs. Willie Betty Newman, and a "one man" show of forty works by Allen Tupper True of Denver, Col., both in April, and the annual exhibition of 140 oils by Americans in the Parthenon in May.

**WILKESBARRE (PA.)**

The Gargoyle Club has arranged an exhibition of 35 oils which is now on in their gallery here. These include examples of Robert Henri, George Bellows, John Sloan, William Glackens, Randell Davey, and Arthur B. Davies.

**ART IN THE MAGAZINES.**

Scribner's for November contains in "The Field of Art," an article on "John Trumbull," by John F. Weir. Mr. Weir thinks that Trumbull should be given a higher rank as an artist than Gilbert Stuart, or any of the colonial painters. He considers Trumbull's "Battle of Bunker Hill," in some respects the painter's masterpiece. "It was once thought that Trumbull was an eyewitness of the battle, but he really saw only the smoke of the action from Roxbury, four miles away." Trumbull took great pains to make his compositions correct. He carried his original canvas of "The Declaration of Independence," with him as he drove through the States in search of those signers who were then living, for the picture was painted in 1791, fifteen years subsequent to the act represented.

Arts and Decoration for November contains a thoughtful article by C. Matlack Price on "English Derivations in American Architecture"; in a paper on "Guy Pene Du Bois," Wm. B. McCormick, discovers a likeness between the young New York painter and the great Daumier; other articles on furniture, needle-tapestry, sketches by Blum are all written, with expert knowledge.

The International Studio for November is thick in pages and a rich storehouse of timely—and old time—pictures. The colored prints after engravings by Miss Helen Hyde, watercolor sketches by Léon Bakst, and a black and white after a lithographic "caprice" by Ethel Gabain will delight students of the reproductive arts. A black and white after a pastel by Mary Cassatt, "Maternité," is a masterpiece of modelling.

**FOREIGN AUCTION CATALOGS.**

Auktion Antiker Münzen, aus dem Besitze von Baron Friedrich von Schennis Berlin Dr. B. K. in M., und eines Bekannten Englischen Archaeologen.

München. Dr. Jacob Hirsch. Price, with 39 "Lichtdruck" plates, 20 marks, without plates, 2 marks.

A fine example of German catalog making. The 39 photographic plates give over a thousand Greek, Roman and Byzantine coins with exquisite fidelity—a brochure every numismatist should possess. The sale of the collection is now in progress.

Die Majoliksammlung Adolf von Beckerath.—A folio catalog of the sale which took place Nov. 5 last, at Lepke's Kunst Auktionhaus, Berlin. With 64 plates in Lichtdruck, and 24 plates in line. Berlin, Rudolph Lepke's Kunst Auktions-Haus.

A good example of fine German commercial book-making. The beautiful plates make the volume a valuable acquisition to the art collector's library. The superb ceramic specimens that brought from \$2,000 to \$5,000 each, as noted in last week's "Art News," page 9, are fully illustrated.

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## WITH THE DEALERS.

Mr. Charles R. Williams, of the firm  
of Agnews, arrived Monday last on the  
Rotterdam from London.Mr. Jacques Seligmann, accompanied  
by his son, Germain, sailed for New  
York on Wednesday last from Cher-  
bourg on the Kronprinzessin Cecilie.The Messrs. H. and M. Hamburger,  
of Hamburg Frères, of Paris, arrived  
on La Provence last week and are at  
the St. Regis Hotel.Mr. Emile Rey, of the firm of Arnold  
Seligmann, is due from Paris next  
week at the Galleries, 7 West 36 St.  
Mr. Arnold Seligmann, who has been  
ill, is now convalescent, but will prob-  
ably not come to New York this sea-  
son.Mr. C. F. Williamson, of Paris, re-  
cently arrived here from Paris bringing  
with him a collection of 18th Century  
tapestries. He is at the Ritz-Carlton.

## MUNICH.

The quadrennial international art ex-  
hibition in the Glass Palace at Munich,  
has just closed. Armand Dayot, com-  
missioner general for France, made a  
success of the French section, not only  
in an artistic sense, but for the number  
of sales to public and private galleries.  
The quality of the exhibit was pro-  
nounced superior to that of four years  
ago. The German critics were enthu-  
siastic over it, and this triumph was  
confirmed in a gratifying manner by  
the numerous important sales of works  
from the French section. Rodin's  
"Clenched Hand" was bought by the  
King Albert Museum at Chemnitz, his  
bust of Falguière by the Glyptothek of  
Munich, and his bust of Mirabeau by  
the Cologne Museum. A painting by  
Martel was acquired by the gallery of  
the Archduke Karl Stephen of Austria,and a painting of "Fruits and Flowers,"  
by Claude Monet, by the Count of  
Matuschka. The list of sales is further  
swelled by pictures by Forain, Lepère,  
Chigot, Clément Mère, Bastard, Sim-  
men, Méthey, Dammouse, Guiliemet,  
Méhent and Froment-Meurice.So much interest has been aroused  
by the recent international exhibitions  
here, that similar periodical art shows  
are now contemplated in Rome and  
Paris.

## EARLY DUTCH ART.

"A loan exhibition recently held in  
Utrecht" says the "Boston Transcript",  
"adds considerably to the light thrown in  
recent years upon the beginnings of Dutch  
painting. It is called 'an exhibition of North  
Netherland painting and sculpture before  
1575,' and the collection derives great ad-  
vantage from concentrating upon the sub-  
ject defined by that title. The two hundred  
or so exhibits come strictly within its  
scope, and the paintings almost all of  
Dutch primitive art. Many public and  
private collections have been drawn upon.  
The museums in Utrecht delivered up much  
treasure, not only in Van Scorels, but also  
in the works of Jacob Cornelisz and less  
known masters. Other Dutch towns are  
lenders, and so are Dresden, Cassel, Bruns-  
wick, Rome, Liverpool, Danzig, Bonn, Aix,  
Darmstadt, Budapest and Cologne. The  
private collections contributing are even  
more widely spread.The period illustrated, defined as "before  
1575," begins a little before the middle of  
the fifteenth century, and closes with the  
deaths of Maerten Van Heemskerck and  
Pieter Aerten. The earliest painting in  
the Utrecht exhibition is doubtless a small  
memorial piece to Raes Van Haemstede,  
lent by a Utrecht art society, the date of  
which is about 1460. Several other anon-  
ymous painters of about the same period  
are represented. The Master of the Virgo  
inter Virgines (so called after his picture  
of the Madonna and saints in the Rijs  
Museum) is represented by five works. The  
working dates suggested for this master in  
the catalogue are 1490 to 1520. A con-  
temporary was the anonymous painter of  
the "Seven Works of Charity" from the  
Church of St. Lawrence in Alkmaar. There  
are also to be remarked a "Nativity"  
(about 1520), lent by Professor von Bissing  
of Munich; a fine triptych (about 1525)  
from the Museum of Antiquities at Tiel; a  
series of portraits from Alkmaar, and  
other anonymous works.

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